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18, Charing Cross-road, W.C.

MISS FLORRIE FORDE,
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'Phone, Museum 1676.

NAN STUART.
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20, Rutland Park-gardens, N.W. 2.

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Dis. for management or good panto.
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[Photo by Fielding.

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Coms., Lyceum Theatre, or enroute.

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Presents "Symphonia."

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[illegible] Hippo., Brighton.
Coms. [illegible] centric or Vaudeville Clubs.

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VAL LIND? as Baroness.
AMEY SAUNDERS as 2nd Ugly Sister.
DOUGLAS STEWARD as Buttons.
BILLY BRAY & HARRY FRIEND as the Brokers.

NELL LESLIE as Dandini.
HARRY KAVAN as Demon King.
HARRY ORCHIDS.
TOYLAND TROUPE OF DANCERS.
IRENE PASCOVA as Fairy Queen.
AND
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CYRIL AUSTEN-LEE.
"The Trump Card." G., Southampton. Christmas, Royalty T., Morecambe

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Heavies, Playwright, Editor: 'Critic." Own Cinema Weekly, 141, Duke-street, Liverpool.

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Title-rôle, "The Pedlar."
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Feb. 13, 27, March 20, April 10, May 1, 15.
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A fully licensed and perfectly equipped theatre.
Inferior attractions absolutely useless, but First-class Companies play to good business.
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READING, Feb. 6.
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Apply, S. C. DORRILL.

WANTED, First-class Revues, Plays, or Dramas, Jan. 9, onwards. Send list of vacancies and bookings, with full particulars, MORRIS ABRAHAMS, Queen's Theatre, Poplar, London.

NEW THEATRE ROYAL, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attractions.
Feb. 6 (?), 13, 20, 27, on.

ALBANY WARD THEATRES.
WANTED,
Good Theatrical Attraction or Known Revue
for
PALACE, SALISBURY.
Jan. 30.
Jan. 30.
BOOKING DEPT.,
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"FACE AT THE WINDOW."

Which played to well over £500 on its last visit, a usually slack period, the November rent term week (1920).

WANTED,
Revues,
Pantomimes,
and Drama.

The latter for "occasional" dates only.

April 3,
April 10,
April 17.
And various onwards.

Address, ARTHUR JEFFERSON, 49, Colebrooke-avenue, West Ealing, London, W.13. Wires, "Altenev Phone London." "Ring up" Ealing 963.

Plays and Sketches to Let or Sell.

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WANTED, First-class Companies.
January and Onwards.

Light and Farcical Comedies or Small Musical Comedies.

Please send Vacant Dates and Full Particulars.

A few Vacant Dates can be Arranged in Spring and Summer for really good Acts and Sketches.

Apply, SECRETARY,
St. George's Theatre, Bexhill-on-Sea.

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WANTED, good Rep. Company, 3 or 4 pieces weekly, Jan. 2, for Stock Season.
OLYMPIA, WEST BROMWICH.
Unexpectedly vacant Jan. 2 and 9.
WANTED, Pantomime, Revue, or Star Variety Combination; also Circus, for a short season; able to work on stage. B. KENNEDY, Empire, West Bromwich.

WANTED,
FIRST-CLASS REVUE.
Owing to breach of contract.
MONDAY NEXT,
Dec. 26.
Also Jan. 2 (South).

Wire fullest particulars,
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40, Gerrard-street, W. 1.

Playlet, 'Phone, London. Regent 782.

BLACKPOOL GRAND THEATRE.
WANTED, Attractions,
Feb. 6, May 1 and 8.
T. C. WRAY, 28, Floral-street, W.C.
Regent 3121.

WANTED Known, Wire for Monday, Small Panto. or other Attraction, three nights. First in. 55 per cent. Wire, MANAGER, Pavilion, Hythe, Kent.

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WANTED, Attractions for Jan. 16 and 23. No Dramas or Revues.
DAVID BLISS,
22, Leicester-square, W.C.

COMPANIES WANTED.

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WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE:
Jan. 23 (?), 30, March 13, April 3, 24, May 1, 8.
GAIETY THEATRE, HASTINGS:
Feb. 6, March 27, April 10, May 8.
PLEASURE GARDENS, FOLKESTONE:
Jan. 16 (?), Feb. 6, 27, March 27, April 3, 10.
PALACE THEATRE, RAMSGATE:
Jan. 9 (?), 23, on, with exceptions.
London representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

Royalty Theatre and Opera House, Barrow-in-Furness.
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UGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

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22, Leicester-square, W.C.

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The Premier Theatre of Lancashire.
WANTED, No. 1 Attractions only, April 3 (?), May 1.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton Drive, St. Anne's-on-Sea.

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WANTED, First-class Attractions,

Owing to transfer.

Vacant Jan. 23 and 30.
Vacant Jan. 23 and 30.
Vacant Jan. 23 and 30.

Apply,
A PEARSE.

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WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class London Attractions.
Wanted, First-class London Attractions.
Wanted, First-class London Attractions.
Jan. 9 (?) 16, 23, onwards.
Jan. 9 (?) 16, 23, onwards.
Jan. 9 (?) 16, 23, onwards.
Only first-class attractions need apply to C. A. SEEBOLD, as above.
Only first-class attractions need apply to C. A. SEEBOLD, as above.
Only first-class attractions need apply to C. A. SEEBOLD, as above.
Silence a polite negative.
Silence a polite negative.
Silence a polite negative.

WINTER GARDENS, NEW BRIGHTON.
WANTED, absolutely First-class Attractions.
Capable of doing big business.
Jan. 23, Feb. 13 (?), April 24 (?), and some later dates.
Write, A. DOUGLASS.

PALACE, SALISBURY.

PALACE, SALISBURY.

WANTED, Company.

Jan. 2.
Jan. 2.
Jan. 2.
Jan. 2.

Owing to disappointment.

Wire,
2, Redland Park, Bristol.

WANTED, Attractions, Christmas week, Dec. 26, good for right show, Jan. 2 and 16. Wire, JACK ARNOLD, Vic., Lye. 'Phone, 70.

PAVILION, TORQUAY.
General Manager for the Corporation, Chas. G. Price.

WANTED, First-class Pantomimes or Attractions for
Jan. 16 or 23 week.
Also Good Attraction March 6.
May 1, commencement of season.
Wanted, Good Companies, onward.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

"SCANDAL."
WANTED, Christmas Week. Dec. 26.

For Spring dates, apply,
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

"LORD RICHARD IN THE PANTRY."
With Connie Ediss.
WANTED, March 27.

"AMBROSE APPLEJOHN'S ADVENTURE."
Only Spring Date Vacant,
March 13.
THOS. C. DAGNALL,
Criterion Theatre, W.

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The "Real Thing" in Western Play.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.

WANTED, First-class Theatres, with large holding capacity.
Jan. 2, 9, 16, and various onwards.
A. MELVILLE, Lyceum Theatre, W.C. 2.

"THE VERY IDEA."
Albert de Courville's Production, with Easten Pickering.
WANTED, Jan. 2, 9 23, Feb. 20. HALDANE CRICHTON, 164, Alexandra-road, N.W. 8.

WANTED, Monday next,
"CHERRIES" Revue.
Wire, for a sound Christmas Attraction, MERRICK, Theatre Royal, Loughboro'.

WANTED, Big Theatre or First-class Picture House, with good stage and large money capacity, for first-class "CINDERELLA" Panto. Production, Jan. 16; Midlands or South. MR. ALEXANDER, 7, Paddington-street, London, W. 1.

T. C. WRAY'S PRODUCTIONS.
WANTED, Theatres,
"KISSING TIME."
Vacant March 20 (North), April 10 (South).
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Enormous Success.

Premier Productions Present
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A New Musical Show with Laughs.

Cast includes:—
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Freddy Lewis,
Gordon Denby,
Stanley Rose,
Tom Taylor,
Alma Martell,
Violet Russell,
Kathleen Miller,
and Full Chorus and Dancers.

WANTED,
Dec. 26. Wire.
Also Jan. 9 and 23 and later.
There are very few shows that will draw in the No. 2's.
This is one that does.

BIG HOLIDAY ATTRACTION.

Wire, T.R., Smethwick.

WANTED, No. 1 Theatres or Music Halls.
"FAIR AND WARMER."
Dec. 29 (three nights), Midlands.
Jan. 2, 23, 30 (North).
"THE CINDERELLA MAN."
Entire Queen's Theatre Production.
Jan. 23, 30, Feb. 13 (?), 27 (?).
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MR. WILL CASEY'S CO.
"A SPOILER OF WOMEN" and "A MOTHER'S SACRIFICE."
WANTED, for either of the above, Dec. 26, Jan. 17, onwards. Play three or more pieces if required. Wire, Dec. 26, WILL CASEY, Theatre Royal, Aston, Birmingham.

"LIZZIE."
"LIZZIE."
WANTED, Jan. 16 and 23 (between Grantham and London).
Vacant, Jan. 16 and 23 (between Grantham and London).
Wire, ABBOTT, Pal., Bordesley.
Next, Wednesbury.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W. 1. 'Phone, Regent 4329.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, Angle House, 1, Litchfield-st., W.C. Regent 5754. Telegrams, "Maimye, Piccy." Will artists known to me write, enclosing photograph?

WANTED, Two Chorus Ladies. Send particulars and photo to BILLY CARYLL, "Oh! Laugh" Revue, Hippodrome, Derby.

WANTED, Dancers for Troupes.
Apply, GIPSY WOOLF,
12, Denman-street, Piccadilly.

WANTED, Chorus Ladies and Wardrobe Mistress. Wire OSMOND, Palace, Gloucester.

WANTED, for touring, several smart, refined Chorus Ladies. Call, VENTOM SWIFT, Surrey Theatre, London.

WANTED, Smart Lady Troupe Dancers. Good Engagement. Call at once. BELLAMY, 361, Brixton-road.

WANTED, Ladies desirous increasing incomes offered unusual opportunity, exceptional prospects, before Christmas. Send stamp. COLLINGS (Dept. E.), 37, Red Lion-street, W.C. 1.

WANTED, immediately, Several Child Toe-dancers, over 12 years old. Call at once. BELLAMY, 361, Brixton-road.

ARTISTS' WANTS.

WANTED, Engagement, Young Gent., height 5ft. 5½in., dark; lt. comedy, or any non-singing part. Panto., revue, plays. Accept moderate salary, good engagement. SPENDLOVE, 130, Kennington-road, London, S.E. 11.

ARTISTS' WANTS.

TO REVUE MANAGERS.
WANTED Known, I provide troupe good Dancers, good appearance, good numbers. GIPSY WOOLF, 12, Denman-street, Piccadilly.

PANTOMIME ARTISTS WANTED

WANTED, Dancers, Chorus Ladies, and Beginners. FRANK PERRY'S AGENCY, 49, High-street, New Oxford-street, London.

PANTOMIME.
Dancing Troupe Children, over 14.
WANTED, immediately, experienced. Apply, EGBERT'S AGENCY, 17, Shaftesbury-avenue, London, W.

PANTOMIME ARTISTS' WANTS.

WANTED Known, THE OLYMPIAN BELLES (two), vacant Panto., in singing and clever speciality dancing act. Wire, 10, Regent-road, Chorlton-cum-Hardy, Manchester.

WANTED, Panto. Engagement,
LENA STANTON
and
HARRY JOSEPH.
Portland Lodge, Littlehampton.
Merry Christmas to all. We're all right. Ever played with "The Forty Thieves"?

Vacant for Pantomime or Revue.

BILLY CHURCHILL,

The Versatile Comedian.

Free for PANTOMIME,

DAME,

IDLE JACK,

WILL ATKINS.

WANTED Known.

BILLY CHURCHILL.

Can open at once.

Wire,

30, Cavendish Drive, Rock Ferry.

WANTED, Panto. by
FRED RAMSDALE.
Dame, Baron, Idle Jack.
84, Gleneldon-rd., Streatham, London, S.W. 16.

WANTED Known, Dancers and Chorus Ladies at liberty. FRANK PERRY'S AGENCY, 49, High-street, New Oxford-street, London. 'Phone, Gerrard 7502.

WANTED Known, PERCY KING, vacant Panto., any part, or Management; 7 years' experience. 1, Hilldrop-cres., London, N. 7.

WANTED Known, BERT MORLAND, vacant, Dame, Idle Jack, or similar part. 28, Colebrook-row, Islington, London, N.

MUSIC HALL ARTISTS WANTED

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.

WANTED, Laughable Speciality. Monday Next, for Minstrels. GODFREY, 37, Queen's-gardens, Brighton.

MUSIC HALL ARTISTS' WANTS.

Let me play the fool, and with mirth and laughter (Tambo or Bones) let old wrinkles (Gags) come.—Shakespeare.
WANTED Known, at liberty Jan. 16, 1922, GEORGE SNOW, the well-known Singing and Dancing Minstrel Comedian. For first-class company only. Since 10 years old served time with following companies: Moore & Burgess; St. James' Hall, London; Mohawks, Islington; Livermoore Minstrels. Principal comedian and stage manager, Herbert Lloyd American Minstrels, full tour; ditto with Palladium Minstrels on tour. Letters, telegrams, telephones. Tell everybody. SYNOD HALL, Edinboro'.

WANTED Known. Only Act of its kind. CARELO, Comedy, Original, Versatile. Evening Dress Comedy, Hand and Foot Juggler, Saxophone and Violin Ditties. Terms and dates, 17, Parkfield-avenue, Rusholme, Manchester.

WANTED, Monday, STEELE and ROSS, in their great Comedy Sketch, "OH! WHAT A WIFE."
15 minutes real comedy. More laughs than a Chaplin picture.
Wire for Monday,
Palace, High Shields (third visit).

WANTED, Monday, CHING-HI-FU, Illusionist, MME. VALLO, The Mystery Woman, EAGLE BUFFALLO, The Rope expert. Wire for either act, or full variety co. Wire CHING, 4, Row 117, Great Yarmouth.

The Royal Illusionist.
CHRIS. CHARLTON & CO.
Three Scenes. Seven People.
All Comedy and Novelty.
Probably the most Novel Magic Show in Vaudeville.
WANTED, next week and Jan. 2.
Wire, Kemble Theatre, Hereford.

WANTED, Monday, McLLOYD TRIO, Singing and Dancing Revuette. 190, Crystal Palace-road, East Dulwich. After 4 p.m., The Canterbury, London, S.E.

WANTED, Dec. 26, Jan. 2, by WEDBURNS, The Premier Comedians, Vocalists, &c. Make your audience merry this Christmas and New Year.

Palace, Ridditch.

WANTED Known, JENKINS FAMILY (Acrobats, &c.). Five people. Liberty Jan. 25. Acts seen at Crystal Palace Christmas season.
JENKINS,
19, Price's-lane, York.

WANTED Known.
LA ROYAL.
LA ROYAL.
Five Miniature Performing Ponies.
The Act that has no equal.
Thanks for offers of Pantomime.
Re-engaged by Brydon Phillips.
Dec. 26, Theatre Royal, Worthing.
Compliments of the season to all.

CIRCUS ARTISTS' WANTS.

WANTED Known, CLOWN AUSTIN and PARTNER, Double and Single Talking, Knockabout Clown and Agoust, with good entrées and first-class costumes. Return Monday next to the Imperial Circus, Crystal Palace, London.
At liberty Jan. 23,
for Circus or Revue.

WANTED, NEDDY VOKES, Musical and Talking Clown; entrées, &c.; now at liberty. 3, Fore-street, Kilmarnock.

MUSICIANS WANTED.

WANTED, Musical Director (Violin Soloist), for cinema, North London; state extent library. Terms and references, Box 192, "The Era."

WANTED, Pianist-Conductor, to double when required; twice nightly; open Boxing Day. State terms, &c., B. LANDO, Empire, Taunton.

WANTED, Violin-Repetiteur (gent.), able to lead; only experienced musician need apply. Start next Monday. Letters only. M. D., 48, Bloomsbury-st., W.C.

WANTED, Rep. Violin; must be sound player; permanent if suitable, and A.M.U.; open at once. Apply, references, salary required, to MANAGER, Hippo., Exeter.

WANTED, immediately, Leader (Violin), combine any brass instrument, for long tour with first-class Revue. Wire lowest terms and qualifications, SHARP, 34, Seymour-st., Liverpool.

WANTED, first-class Sub-Leader Violin, able to conduct, for West-End café; start Saturday next. Apply, GRAY, 12, Archer-street, Shaftesbury-avenue, W. 1, 12 to 1 daily.

WANTED, first-class Leader, for London cinema; must be good soloist. Box 210, "The Era."

WANTED, good Leader.
Open Boxing Day.
Empire, Peterborough.

WANTED, real good Leader, able to play the most refined concert music. Apply, Box 213, "The Era."

BEDFORD PALACE OF VARIETIES, Camden Town, London, N.W. 1.
WANTED, smart Leader, must be good musician, and thoroughly experienced in variety, to open Jan. 9, or earlier, if possible; A.M.U. terms. Apply, J. MELVILLE GILLIES

WANTED, Lady Violiniste, also Pianiste, who can combine singing, for café engt., W. London. Apply, Box 199, "The Era."

WANTED, at once, First Violinist; good sight-reader. ORCHESTRAL DEPT., Firs Hall, Winchmore Hill, London, N. 21.

WANTED, good cinema Violinist; good tone essential; perm.; 7 to 10.20; half hour interval. Terms to R. D. CHEW, M. D., Strand, Hull.

WANTED, Second Violinist for cinema; no Sundays; able to take lead when required. Apply for audition, Thursday, 11 o'clock. FISHBEN, 6, D'Arblay-street, Wardour-street, Oxford-street, W. 11.

KING'S CROSS CINEMA.
WANTED, first-class Violinist; must be thoroughly experienced. Apply, after 1, LIFTON HEAD, Mus. Dir.

WANTED, Violin and Piano, for small hotel, North London, 7.30 to 10 p.m. Apply, stating terms, to Box 204, "The Era."

WANTED, for five afternoons, Jan. 2-6, first-class Violinist. Audition by appointment only. Write terms, M. D., Bermondsey Cinema, 120, Jamaica-road, S.E. 16.

WANTED, First Cornet, one week, panto., Rhyl, Dec. 26; £5; seven shows; fares paid. Apply, CORNET, Pier, Llandudno.

WANTED, for Special Week, Dec. 26, once nightly and four matinées, Experienced Double Bass, Trombonist, 'Cellist, used to theatre business. Lowest inclusive terms, refs., and particulars, MANAGER, County Theatre, Bangor, N. Wales.

WANTED, first-class Double Bass Player (gent.); start next Monday. Apply, M. D., Blue Halls, Hammersmith.

HIPPODROME, COVENTRY.
WANTED, Trombone, to open Dec. 25. Must be thor. experienced in varieties or useless. M.U. members only. State full particulars, with copies of references, age, &c., PARKS, Conductor.

WANTED, for Musical Act in Revue,

to Open Immediately,

FIRST-CLASS EUPHONIUM.
FIRST-CLASS EUPHONIUM.
FIRST-CLASS EUPHONIUM.
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FIRST-CLASS EUPHONIUM.
FIRST-CLASS EUPHONIUM.

Must be Good Soloist.

Terms and full particulars,

JOE MORRISON,
Hippodrome, Nottingham.

Next, County Theatre, Shrewsbury.

WANTED, 'Celliste; sight-reader and tone essential; Cinema; nights only. Terms, &c., GODDEN, 46, Notley-road, Braintree, Essex.

WANTED, for high-class picture engagement, thoroughly competent 'Cellist; country; 6 evenings; state terms; audition in London. Box 191, "The Era."

WANTED, 'Cello Player, to open Monday, Dec. 26; sharp, experienced in first-class variety. Apply, MANAGER, Empire, South Shields.

WANTED, first-class 'Cellist; must be thoroughly experienced man. Apply, with full particulars, to MUS. DIR., New Empress Cinema, King Edward-st., Nottingham.

WANTED, good 'Cellist for Cinema, twice nightly, 6 days. Write, ZANPI, 56, Gt. James-road, Higher Broughton, Manchester.

WANTED, 'CELLIST FOR THE IMPERIAL PICTURE HOUSE, CORN MARKET, BELFAST. MUST BE CONVERSANT WITH HIGH-CLASS MUSICAL PROGRAMMES. DUTIES, 5½ HOURS DAILY (NO SUNDAYS). APPLY, WITH COPIES OF REFERENCES, STATING TERMS, TO MR. D. T. HARRISON, MUSICAL DIRECTOR.

WANTED, first-class 'Cellist and Repet., Picturedrome; open Dec. 26. Apply, DELMONTE'S, 22, Lord-street, Liverpool.

WANTED, good Flautist, open Monday next; pictures; evenings only; used to Tavan and standard works; M.U. rate. Apply, with copies of refs., stating age, &c., to BERT PHILLIPS, M. D., Grand Theatre, Aberaman, Aberdare, S. Wales.

WANTED, Orchestral-Organist, Deputise for Monday, Dec. 26. Apply, ORGANIST, Kingsland Empire, Dalston.

WANTED, for every Friday and Sunday evenings, experienced Organist; able to read 'Cello parts. Apply, MUS. DIR., Globe Electric Theatre, Old Kent road, S.E. 1.

WANTED, Rehearse at once, Fit-up Panto., Good Pianiste, Violiniste, Cornet Player. Union terms. O'GORMAN, P.O., Castlerea, Co. Roscommon.

TO ADVERTISERS.—PLEASE NOTE!

URGENT!!

Next week's issue of the "ERA"—the ANNUAL PANTOMIME NUMBER—will be issued on **THURSDAY, DECEMBER 29.** Copy for Special Announcements in that issue can be received up to

FRIDAY, DECEMBER 23—But

General Advertisers, both in our "Wanted" and other advertising columns, should—on account of this year's Christmas Postal arrangements—endeavour, wherever possible, to

POST ON SATURDAY NEXT

to ensure insertion.

Every effort will be made to insert Advertisements arriving up to

WEDNESDAY MORNING, DECEMBER 28,

and Advertisements will be taken over the counter up till 11.30 a.m. on that date.

BE IN TIME! DON'T DELAY!

MUSICIANS WANTED.

WANTED, First-class Pianist, able to double some other instrument, for Reading.
Terms, age, and references, to MILTON BODE, County Theatre, Reading.

WANTED, Orchestral Pianist (male), to start Jan. 2 (no Sundays); good readers, experienced in Tavan, &c. Call, 11 o'c., PURPLE P.P., Camberwell Gate, S.E.

WANTED, Orchestral Pianist, to Deputise, Tuesday, Dec. 27. Apply, MRS. KING, Majestic Cinema, Stoke Newington, N. 16.

WANTED, Pianist and Strings.

Immediate vacancies on liners sailing between New York and South America.
12 months' engagement.

Apply, MUSICAL DIRECTOR, 101, Royal Liver Building, Liverpool.

WANTED, Good Pianist and Organist, for Hippodrome, Greenwich. Permanent and comfortable engagement. Audition Thursday, 11.30 a.m.

WANTED, Pianist, for New Picture House, Leek, Staffordshire. Open Monday, Dec. 26. Terms, particulars, &c., to ALLAN MILTON, Picture House, Leek.

WANTED, for Tour, Dramatic Pianist, open Dec. 24. Terms, MAGGIE NORTON, 6, Larkhall-rise, London, S.W. 4.

WANTED, Orchestral Pianiste, for S.W. district; open immediately. Lowest terms for afternoons and evenings, 87, Uxbridge Road, Shepherd's Bush, W.

WANTED, Orchestral Pianist, cinema, 3 mats., 6 evenings, £4 15s. weekly; first-class men only apply. State age, qualifications, &c., to M.D., 110, Brailsford-road, Fallowfield, Manchester.

MUNICIPAL ORCHESTRA,
THE PUMP ROOM, BATH.

WANTED, for winter season, twice daily, no Sundays, Drummer, with Tymps., Side, and Bass Drums, and Effects; must be fully experienced in high-class concert programmes. Send terms, references, age, and state experience, to JAN HURST, Musical Director, Pump Room, Bath.

WANTED, immediately, Clever Jazz Trio, two-months' season, Switzerland. Pianist, Banjo, Trap Drummer. Preference given to trio engaged last summer Royal Phare Hotel, Ostende. Apply, stating lowest terms, &c., TAMONI, Sports Club, Davos Platz.

BOROUGH OF BEXHILL.
ORCHESTRA.

WANTED, Tenders for provision of Small Orchestra of first-class musicians, with up-to-date repertoire of music, to play at the Colonnade on the Sea Front, or at such other place within the Borough as the Council may direct.
Periods of engagement are as follows:—
(a) 12th to 25th April, 1922, both dates inclusive.
(b) 3rd June to 30th Sept., 1922, both dates inclusive.
Further particulars may be obtained on application to the undersigned, to whom sealed tenders must be sent not later than 2nd Jan., 1922, endorsed "Orchestra."
C. W. HAYWARD,
Deputy Town Clerk.
Town Hall,
Bexhill.

WANTED, Banjo, Banjolin, Violin, and Drums to go abroad. Write, Box 212, "The Era."

WANTED, Violin, 'Cello, and Bass, or small complete Orchestra; used to Variety; for Boxing Day and two following days; S.E. suburban hall. 'Phone, 2687 Langham; or write, MR. ALEXANDER, 7, Paddington-street, W.1. No callers.

WANTED, at once, for Scala Theatre, Dartford, Leader-Violinist, Orch. Pianist, Double Bass (four strings), and Clarinettist. Musicians need apply only. Duds come at their own risk. Refs., lowest terms, for six days.
M. D., 42, Windmill-street, Gravesend.

WANTED, for best restaurant in Finland, first-class Banjoist, Drums, and Saxophone; must be able to improvise. Passage paid, free board. Please write, with full particulars and photos (essential) to Box 197, "The Era."

HARROGATE CORPORATION.
WELLS and BATHS DEPT.

WANTED, Quartette (three strings and piano), for season, Easter to Mid-October, 1922.
First-grade musicians essential.
To play 7.30 to 9 a.m. and 11 to 12.30 daily (except Sundays).
Tenders (to include library), with references, &c., not later than Jan. 31, 1922, to F. J. C. BROOME, General Manager.

LYTHAM URBAN DISTRICT COUNCIL.

WANTED, Orchestra, for next season (15 weeks, commencing in June), consisting of 8 to 12 efficient and experienced performers (ladies or gentlemen or both). For particulars apply to THE CLERK, Council Offices, Lytham.

WANTED, Foreign Musicians wanting engagements please communicate with I. ZANFI, 56, Gt. James-road, Higher Broughton, Manchester.

WANTED, for Mediterranean Cruises, commencing January, 1922, several Solo Violinists, 'Cellists, Double Basses, Pianists, Banjoists, Saxophones, and Drums and effects. Preference given to musicians who can sing a straight song or entertain during voyage. Interviews only, no letters. ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.

WANTED, first-class Jazz Musicians, all instruments; for evening dance work. Write immediately, stating dates vacant, to "BANDS," 82, White Horse-lane, E. 1. No callers.

HIPPODROME, BLACKPOOL.

WANTED, Full Orchestra, for two weeks, commencing Jan. 2. Full district rates paid, plus fares to join. Apply, J. T. DANIELS, M.D.

WANTED Known, Music on Hire. THE MOVIES LENDING LIBRARY. Excellent repertoire. 164, Queen's-road, Bayswater, Mon. and Thurs., 10.30 to 1 o'clock.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, for Mediterranean Cruises. January to April. State age, experience, two references for personal character. Audition must be given. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms. Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, WILSON'S MUSIC LENDING LIBRARY. Moderate terms. High-class Music. 54, Victor-road, Bradford.

WANTED Known, Orchestration. Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 52, Knox-road, Forest Gate, E. 7.

WANTED Known, Many thanks to the following gentlemen for offers: Williams, Esq.; Fawcett, Esq.; Lawrence, Esq.; Clive, Esq. Arrangements complete with Frank Liston, Esq. ARCHIE HOWELLS, Musical Conductor.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS, ORCHESTRAL and CINEMA AGENCY, WOODFIELD-ROAD, PADDINGTON, W. (3 minutes from Westbourne Park Station). 'Phone, Hampstead 5902.
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., is resuming her Orchestral Classes after Christmas on Wednesday, Dec. 28, at the above Studios.
Private Lessons given.

WANTED Known,
A thorough Orchestral Training provided in all branches. Music Lent for Home Study. Appointments found.
Early applications for coming Term invited.

Agency under the direction of WILFRED E. BOYCOTT, late Manager for Fritz Kreisler.
Complete Orchestras provided.
Good Dance Bands available at short notice. Deputies provided.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Bergs and Fox incidental music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E. 5.

WANTED, Songs and Dances for publication, on best terms. KINGSWAY MUSIC CO., 10, Denmark-street, W.C. 2.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

WANTED Known, Music on Hire. Best Cinema Music in the World. Finest Repertoire in the Country. Mention instruments when writing. The price will suit you. CINEMA MUSIC LIBRARY, 25, Seaford-road, West Ealing, London, W. 13.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), Cinema, Café, &c. Lowest terms. M. W., 13, Ellington-street, Barnsbury.

MUSICIANS' WANTS.

WANTED, by Musical Director, Pianist, first-class, Change; fine library and refs. Box 102, "The Era."

WANTED, Engagement, Musical Director, Leader-Violinist, with own orchestra and library; good offers; London only. HARTLEY HEAP, 92, Vartry-road, Stamford Hill.

WANTED Known, Musical Director available; artistic settings to films; good references. ORCHESTRELLE, 14, North-street, Cheltenham.

WANTED Known, Musical Director, Mus.Bac., with wide experience in any business, desires position as Musical Adviser to a good firm or syndicate, or Conductor (Baton only). Box 207, "The Era."

WANTED, by MR. LESLIE CURZON, late Mus. Dir. to the Imperial Orchestra, Choral and Orchestral Societies, Jersey, Engagement as Musical Director, for Summer Season, to Municipal or Private Orchestral Co. Seaside or inland resort. Extensive repertoire. Coms., 62, Warwick-court, Earl's Court, S.W. 5.

WANTED, Engt. by Solo Violinist-Conductor, who plays a genuine "del Jesu" Guarnerius; tone superb; perfect technique; strict disciplinarian; cinema or café. State terms to CONDUCTOR, 52, St. John's-road, Longsight, Manchester.

WANTED, Engt., Violin-Conductor (soloist); large experience in cinema, café, and varieties; extensive library; can fit pictures; highest references. CONDUCTOR, 130, Stone-street, Newcastle-on-Tyne.

WANTED Known, experienced Conductor, disengaged (Baton only); light opera or musical comedy. PIANIST, address Box 195, "The Era."

WANTED, Immed. Engt. by exp. Conductor (Pianist-Arranger); first-class refs.; Panto., Revue, Mus. Comedy. At lib. unexpectedly. DE VERE, 16, Eastwood-lane, Rotherham.

WANTED, Engt., Exp. Pianist-Conductor; comp., arr., &c. ROLAND ALLEN, 31, Caerau-road, Newport, Mon.

WANTED Known, well-known Conductor, at liberty (Baton); highest refs.; just concluded 7½ years, Hippo., Derby. Best offers to GEO. ROBERTSHAW, 33, Forester-street, Derby.

WANTED Known, Conductor, Leader-Conductor; brilliant Concert Solo Violinist; West-End experience; expert picture fitter; large high-class library; cinema or café.
Disengaged for Christmas.

NORMAN NELSON,
37, Howley-place, London, W. 2.

WANTED Known, Lady Violinist disengaged; thoroughly experienced; lead or repetiteur. Terms, 74, Bridgford-road, Nottingham.

WANTED Known, First-class Jazz Violinist; good Leader. E. RAMSDEN, 2, Harmsworth-street, Kennington Park, S.E.

WANTED, Engt., by Brilliant Leader-Violinist and Soloist, in Cinema, London or sub. Can provide own orchestra if required. Superior and up-to-date library of 4,500 numbers. Free after Dec. 30.
MUS. DIR.,
103, Clapham-road, S.W. 9.

WANTED, Engagement, as Violin-Leader or Viola. M.U. terms. VIOLINIST, 9, Levens-grove, Blackpool.

WANTED, Short Engt., or Deputising, by exp. Violinist (lead or repet.); Cinema; open Jan. 2 or later; refs. MISS ASHBOLT, 4, St. Germain-street, Huntingdon, Hunts.

WANTED, Engagement, by thoroughly experienced and reliable Leader, café or cinema, with or without library. Box 188, "The Era."

WANTED, Engagement as Leader or First Violin; brilliant performer; theatre, café, or good-class cinema. Offers to VIOLINIST, c/o Haswell, 45, Eglinton-street, Glasgow.

WANTED, Engagement, as Violin Leader in Trio or Quartette; good library. LEADER, 14, Stayton-road, Sutton, Surrey.

WANTED, Deputising Engts., odd nights, by Leader and Rep.; exp. Cinema and Dance. 1, St. Dunstan's-rd., Forest Gate, E. 7.

WANTED Known, Leader-Violinist, can open next week; London. 71, Oldhill-street, Clapton.

WANTED, Engt. by exp. Leader-Solo-Violinist (gent.) with good pianiste (lady); effective solos for Cinema; commence at once; country preferred. Address, HERBERT, c/o G.P.O., Exeter.

WANTED Known, first-class Dance-Violinist (Leader), open for Odd Dates. "C.," 55, Allerton-rd., N. 16.

XMAS PRESENTS.

MAURICE PIENA, 55, High Street, New Oxford Street, LONDON, W.C. 2.

Waterproof Canvas **COVERS for Violin Cases.** Bound in extra leather, lined or unlined.
Prices: 17/6d., 22/6d., 25/6d., 35/-.
Richly Modelled Waterproof **'CELLO BAGS.** Leather bound. Outside pockets for bow, rest, strings and music. **Prices: 37/6d., 47/6d., and 55/-.**
STRING WALLETS in Real Leather, Leatherette and Waterproof Cloth. **Violin—Prices: 5/-, 2/-, and 1/3d. 'Cello—Prices: 7/6d., 2/6d., and 1/6d.** Postage extra.
Messrs. MAURICE PIENA *wish to thank their numerous Clientele for their valued support during this year, and tender them THE COMPLIMENTS OF THE SEASON.*

MUSICIANS' WANTS.

WANTED, by Violinist and Pianist (ladies), Joint or Singly; ex. MISS POPE, Elwy View, St. Asaph, N.W.

WANTED, Deputising by ROSE SPEARING, Violinist, Dance or Cinema; also free New Year's Eve or day. 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED, Engagement, by Violinist, young gentleman; cinema and dance experience; could supply first-class library. 32, Granville-square, King's Cross, W.C. 1.

WANTED, Engagement, by Violinist and Pianist; cinema or dances; evenings only. A. V. STRATFORD, No. 46, Telford-road, West Hendon, N.W. 9.

WANTED, Engt., Violinist, and wife, Pianist; 10 years' experience; cinema, variety; good library. Wire terms, VIOLINIST, Lyric Theatre, Dinnington, Rotherham.

WANTED, Engagement, by Violinist, experienced in first-class works; energetic, reliable, good tone; would deputise. Manchester district preferred. Good refs. VIOLINIST, 65, Windsor-road, Oldham.

WANTED, Violinist (Gent.) and Pianiste (lady); invite offers for Jan. 9. Together or singly. Ex. readers; M.U. MUSICIANS, Yore House, Waterloo-terrace, Northallerton, Yorks.

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TO ADVERTISERS.—PLEASE NOTE!

URGENT!!

Next week's issue of the "ERA"—the ANNUAL PANTOMIME NUMBER—will be issued on THURSDAY, DECEMBER 29. Copy for Special Announcements in that issue can be received up to

FRIDAY, DECEMBER 23—But

General Advertisers, both in our "Wanted" and other advertising columns, should—on account of this year's Christmas Postal arrangements—endeavour, wherever possible, to

POST ON SATURDAY NEXT

to ensure insertion.

Every effort will be made to insert Advertisements arriving up to

WEDNESDAY MORNING, DECEMBER 28,

and Advertisements will be taken over the counter up till 11.30 a.m. on that date.

BE IN TIME! DON'T DELAY!

SUCCESSFUL SHAKESPEAREAN IMPERSONATOR.

Miss Sibyl Ward, the well-known elocutionist and teacher, is gradually working through the Shakespearean plays, and when she played "Omnes," in "Richard II." at the Æolian Hall, on Friday, it was her tenth production. The choice of "Richard II." is all the more remarkable in that the feminine interest itself is very slight in the play. But, as we have noted previously, the impersonation of male characters is a task at which Miss Ward excels. It is, of course, not merely sufficient to cut a dashing figure in doublet and hose—although it must be admitted that Miss Ward looks very bonny in her male attire. A play like "Richard II.," with its Old John of Gaunt, its Bolingbroke, and its miserable and melancholy regal despot, calls for a real sense of character, which Miss Ward unfailingly supplied. Her king was a particularly interesting embodiment, full of nervous force, and rising to great dramatic height in its final stages. But the greatest marvel of it all was the way in which she had memorised her lengthy part. For practically two hours at a stretch Miss Ward held the audience engrossed, and there was a hearty reception at the close of each scene, and at the end.

KINGSWAY MUSIC CO.

The "Bobbed Hair Babies' Ball" is one of the outstanding hits in the "Kingsway" list, and is in great demand for pantomime all over the country. Comedians can have a special set of funny couplets on request. The Versatile Three were the first to introduce "Who Watches the Wife of the Watchman?" which lends itself to varied treatment, as it has a lively two-four melody and heaps of comedy lines. Randolph Sutton, the popular light comedian, is going to make a special feature of "You Can't Get 'Em (Like You Could in Days Gone by)" in the Surrey pantomime. G. H. Elliott has successfully introduced "N'More Than That," which is free for pantomime. Fred Barnes has an unusual "Mammy" ditty, entitled "I've Got a Better Pal Than Mary." Wee Georgie Harris is going bigger than ever in "Aubrey the Strawb'ry," the witty "knut" song written and composed by Wyn Ewart. Archie Pitt has just included "Tutti-Tutti Fruit" in his "Mr. Tower of London" revue. John Warr and Neville Delmer's comedy chorus, "Put and Take," has been secured for publication, and will be featured in over fifty pantomimes. Fred Curran's latest chorus, "What Do You Want (Jam On It?)" is now ready.

"THE ROUNDABOUT."

A merry-go-round in seven whirls, written, staged, and directed by Norman Lee and Reg. Bolton, music by Dorothy Belmore; produced at the Margate Hippodrome on Dec. 12.

Presented by Norman Lee Productions, Ltd., "The Roundabout" met with a hearty reception at the Margate Hippodrome last week. It is in seven scenes, and deals with the diverting adventures of a couple of young farmers in various parts. The scenes, many of which are very pretty, include The Fun of the Fair, The Freak Show, A Place in the Sun, The Gateway of the Sea, The Star of the Sea, No Place, Nowhere, and Holiday Land by the Sea. There is plenty of capital comedy in the production. Mr. Josh Dixon working hard, and creating much merriment; Robert Gilmour has a popular singing part, especially appreciated being his number as an ex-Service man; and Leonard Clifford acts and sings well, and dances cleverly. The Misses Irene Engleheart and Winnie Seaman are dainty duettists and dancers. Miss Lillian Hill is very successful in her Spanish song, "Carminetta," and other numbers charmingly rendered; and Miss Gabrielle Gilroy, tall, graceful, and exquisitely gowned; Billy Seymour, Sid Waite, and other members of the excellent cast contribute to the success of this attractive "merry-go-round."

BIRTHS, MARRIAGES & DEATHS.

DEATH.

RIGBY.—On Thursday, Dec. 15, after a prolonged illness, Mary, the beloved wife of Arthur Rigby, of 65, Drewstead-road, Streatham Hill. Interred Monday, Dec. 19, at Putney Vale Cemetery.

LANCASTER.—On Dec. 16, at 67, Hereford-road, W. 2, William James Lancaster, beloved husband of Margaret Lancaster, aged 70.

IN MEMORIAM.

WILLMOT.—To the dear memory of my beloved husband, Fred Willmot, who died suddenly, Dec. 23, 1917.—Mabel.

MELVILLE.—In loving memory of George Melville, the actor, who died Dec. 26, 1898. I fancy I hear you calling while I watch the sunset glow, when the golden day has ended like the dream of long ago. But love lives, my dear father, for ever, though changing the world must be. Some day I hope to meet you, my dear father, in the land where you are waiting for me. Lovingly remembered by his loving daughter, Alice.

CLAREMONT.—In cherished memory of my beloved husband, George Claremont, died Dec. 21, 1919, through a very regrettable accident. "And life was never the same again."

COLLIER.—In loving memory of my dear wife, Lizzie Collier, who passed away Dec. 22, 1914. Missed more every day by Connie and self.—A. C. Hardie.

ELLISTON.—In ever loving memory of my darling dad, who passed peacefully away, Dec. 24, 1920. Never forgotten by his loving daughter, Ada. R.I.P.

FOR SYMPATHY.

MR. ARTHUR RIGBY and family wish to take this opportunity to tender their heartfelt thanks for the many beautiful floral tributes and messages received in their great loss and bereavement, as it is impossible to answer each separately.

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THEATRICAL LADIES' GUILD.

29TH ANNUAL MEETING.

The Aldwych Theatre was the scene of an orgy—an orgy of speech-making, as Mr. Pett Ridge aptly put it—on Tuesday, the 13th, the occasion being the 29th annual meeting of the Theatrical Ladies' Guild.

The President, Miss Irene Vanbrugh, was in the chair, and the theatre was well filled. H.R.H. the Princess Royal, who was accompanied by Princess Maud, again showed her interest in the theatrical profession by attending and distributing badges, &c., to the "Sewing Bee" workers.

Miss Vanbrugh, who reminded the audience that she was one of Mr. Calthrop's nieces, opened the meeting by moving the adoption of the report, which was seconded by Miss Phyllis Broughton, and carried unanimously.

The report showed that the total receipts for the financial year ended July 31, 1921, were £1,600 10s. 8d. while the expenses of administration amounted to £561 3s. 11d. A sum of £222 9s. 10d. was spent in asfsisting necessitous cases, this amount including special grants for rents, medical expenses, food, holidays, &c. The proceeds of the last annual general meeting amounted to £231 2s. 2d. The committee expressed gratitude to all, both in and outside the profession, who have helped them during the year by sending gifts of new and cast-off clothing, and to the hon. surgeons and physicians.

Miss Lilian Braithwaite then spoke of the work of the Guild, and said she would not give them too many facts. "There is nothing in this world so repulsive as facts," she said, "and I don't intend to make a repulsive speech."

The Guild was now helping actors, actresses, dressers, stage hands, cleaners, programme sellers; in fact, everybody whose life lay in the theatre.

The Guild often supplied stage dresses, and it was necessary to keep up an enormous wardrobe. Then there was other important work. Cases of illness were helped; hospital letters and convalescent home letters were provided, while beautiful new teeth were often supplied.

Miss Braithwaite went on to speak of the work that lay before them. Never before had there been so many calls upon them. Last year more than ten thousand cases were assisted. This year it was evident that the calls would be greater.

In conclusion, Miss Braithwaite thanked the Guild's benefactors, mentioning particularly the National Sunday League, Miss Louise Stopford, whose work at the head of the Stage Needlework Guild was of such enormous benefit to them, and their own "Bee" workers under Mrs. Alfred Bishop; the auditors, solicitors, doctors, and surgeons.

Miss Haidee Wright seconded the vote of thanks, which was heartily accorded.

Miss Vanbrugh read a letter from Miss Louise Stopford, who was unable to attend, in which she spoke of the difficulties facing them. Five vice-presidents had resigned, and that meant fewer workers, as the personal element counted for so much. She enclosed a cheque for £200, to be spent on clothing as required throughout the year as necessity might arise.

After Miss Clemence Dane had spoken, Dame May Whitty made an appeal for cast-off clothing. It was an eloquent speech, touched with humour.

The appeal was ably backed up by "Uncle Donald Calthrop," who caused a good deal of amusement by declaring that he could see a tremendous amount of unnecessary clothing, having regard to how nicely he had had the theatre warmed.

Afterwards came the appeal of the afternoon, that of Miss Eva Moore, who was after the money. She related how essential it was that the Guild should have money, and recalled with pardonable pride how members of the profession had responded to the many calls upon them in aid of charity. The British public as a whole, she declared, did not support theatrical charities as they ought. The reason was because they did not think. She felt it was only necessary for them to realise such a work as their to make response certain.

Concluding, Miss Moore conducted a sort of auction, though instead of selling anything she offered her fingers first of all at £5 a time, and afterwards at £1. Thus £50 was speedily raised and then £10. A list of donations was also read out, this including £20 from the Princess Royal.

Afterwards the badges, &c., were gracefully distributed by the Princess Royal, who earlier had been presented with a bouquet, as had Princess Maud.

Thanks to her Royal Highness were proposed by Mr. Dennis Eadie, who spoke of the great interest taken in the theatre by the Royal Family.

Lady Wyndham seconded, and the proposal was adopted with enthusiasm.

Miss Vane Featherstone proposed, and Miss Clara Bex seconded, thanks to the Press, the former paying a graceful tribute to those who assisted the Guild by publicity.

Mr. Pett Ridge followed with a few remarks which caused a good deal of merriment. After referring to the agreeable orgy of speech-making, he said he thought the newspapers treated them well, although in fiction the theatre was not so well regarded. In a novel—one of the type he wished he could write—he had read lately the sentence: "Although an actor he had distinct traces of education and refinement." (Roars of laughter.)

"WHEN KNIGHTS WERE BOLD."

That rollicking reveller, Sir Guy de Vere, is once more in town to add to its gaiety at Christmas-time. He and his merry company reappeared at the Kingsway Theatre on Monday night, and the warmth of the welcome that greeted him testified to his unfailing popularity. He is as faithful and as welcome a visitor as "Charley's Aunt" or "Alice." Although Mr. Bromley Challenor has played the valiant Sir Guy some thousands of times he manages to invest the character with the same gleeful spontaneity and jolly humour that marked it from the first. It is a capital performance and the whole farce goes with a fine swing from start to finish. Miss Enid Cooper is charming as Rowena, and makes the most of her not too frequent chances. Excellent work is also done by Mr. Dennis Wyndham as Sir Brian Ballymote, Mr. F. G. Lloyd as Isaac Isaacson and Miss Doris Johnstone as Sara.

New American Thrill.

"The Bat," a new American thrill, will succeed "Peter Pan" at the St. James' Theatre.

PENSION FUND MATINEE.

STAR PERFORMANCE OF "TRILBY."

Only one unfortunate occurrence marred a memorable afternoon at the Palace Theatre on Monday, the sudden indisposition of Mr. Henry Ainley—announced by a slip enclosed in the programme—that at the last moment prevented him from fulfilling our expectations of the wonderful piece of acting he was going to give us as Svengali. The part was undertaken by Mr. Charles Garry, who has played it many times both in London and the provinces. The presence of the King and Queen, who were accompanied by Princess Mary and the Duke of York, the all-star cast, the performance of the first act of Sir James Barrie's play "Shall We Join the Ladies?" played, as Sir Squire Bancroft had it, by the "flower of the English stage," and the excellent object of the special matinée—King George's Pension Fund for Actors and Actresses—drew an enormous crowd that filled every seat, in spite of the much-raised prices of admission.

After the curtain had gone up on the well-remembered Paris studio, as one approved favourite after another made their appearance they were greeted with outbursts of cheering. None received a warmer welcome than Miss Marion Terry. Her Mrs. Bagot was distinguished by that sweet graciousness that is one of Miss Terry's many charms. Miss Rosina Filippi was the one member of the cast who figured in the first representation of the play in London on April 30, 1895, at the Haymarket Theatre, when Beerbohm Tree played Svengali and Miss Dorothea Baird Trilby. Miss Filippi is every whit as jolly and delightful a Madame Vinard to-day as she was a quarter of a century ago. Although Mr. H. V. Esmond was not the original Little Billee, he undertook the part very soon after the first performance at the Haymarket, and still invests the character with the same endearing gentleness and simplicity. Space does not permit us to write as we should like of the fine Taffy of Mr. Lyn Harding, the drily humorous (but intermittently Scotch) Laird of Mr. George Tully, the admirable Gecko of Mr. Gilbert Hare, or the wholly delightful humour of Mr. Leslie Henson as Zouzou, or of the others, Mr. George Grossmith, Mr. Godfrey Tearle, Mr. Arthur Whitby, Miss Meggie Albanesi, Miss Athene Seyler, all perfect in small parts. Mr. Charles Garry's Svengali was a sound and interesting piece of acting on the accepted lines. Miss Phyllis Neilson-Terry, the "singing Trilby," gave a remarkably clever individual performance that could hardly have been improved upon, and her singing was a delight to the ear, as her appearance was to the eye.

A Barrie Fragment.

The first act of "Shall We Join the Ladies?" was performed on May 27 of this year on the occasion of the opening of the theatre of the Royal Academy of Dramatic Art by the Prince of Wales. With two exceptions the cast was the same. On Monday Mr. Dennis Eadie was Sir Joseph Wrathie and Miss Gladys Cooper Miss Vaile. Miss Fay Compton, Mr. Charles Hawtrey, Miss Sybil Thorndike, Lady Tree, Mr. Ronald Squire, Miss Lillah McCarthy, Mr. Nelson Keys, Miss Madge Titheradge, Sir Johnston Forbes-Robertson, Miss Irene Vanbrugh, Miss Hilda Trevelyan, Mr. Norman Forbes, and Mr. Gerald du Maurier also took part. It is unnecessary to add that it was perfectly acted.

In the interval between the two performances Sir Squire Bancroft appeared in front of the curtain and made a charming little speech. He spoke of the special thanks due to the Co-Optimists, who had foregone their Monday matinée in order to loan their theatre to the Fund. Six pensioners, said Sir Squire, were now in receipt of £100 a year to eke out their scanty incomes, and he believed that the receipts of the afternoon would add another pensioner to the list.

GARDEN PARTY BALL.

There were great doings at the Connaught Rooms on Friday, when the Garden Party Ball was held. There was a big attendance, which filled the vast Ball Room and the Galleries above, not to mention the Restaurant beneath, but so well had the arrangements been carried out that nobody felt the least sense of discomfort, and everybody voted the affair a huge success. One of the bright ideas of the evening was the cinematograph screen, on which were announced the presence of well-known visitors, the arrival of the special theatrical parties, and such affecting little messages as "Have you tried the free Refreshment Buffet?" Later on in the evening we were, by the courtesy of the Gaumont Company, also able to see on the self-same screen pictures of well-known theatrical stars at work and at play—a feature which proved very popular.

A big welcome attended the arrival of the special parties, which came straight from the theatres. These included the "A to Z" company, led by Mr. A. Charlot, and accompanied by the Trix Sisters, Mr. George Carney, and Mr. Jack Buchanan; the "Sally" company, with Miss Heather Thatcher, Mr. Leslie Henson, and Mr. George Grossmith; and "The Fun of the Fayre" company, with Mr. Walter Williams, Mr. Alfred Lester, and "Trins." These parties paraded the room amidst scenes of great enthusiasm, and then, splitting up, proceeded to join in the general dancing. Other features of the excellent evening were the special lighting effects, including a very jazzy one, which nearly produced "mal de mer," a miniature snow storm, and the splendid playing of Marius B. Winter's orchestra, who make a speciality of jazz music. The Actors' Orphanage ought to benefit considerably as a result of the Ball, not to mention the several side shows. Tom Titt, "The Era" cartoonist, for instance, collected a good many pounds by caricaturing all who would, whilst a Photo Studio, under the auspices of the "Daily Sketch," also did excellent business.

The prominent theatrical folk present, in addition to those already mentioned, included Miss Fay Compton, Miss Gladys Cooper, Miss Renee Kelly, Miss Lily Brayton, Miss Hilda Trevelyan, Miss Mary Grey, Miss Hilda Moore, Miss Margaret Bannerman, and Messrs. Edmund Gwenn, Willie Clarkson, Archie Capel, Jack Hulbert, Henry Kendall, Harry Green, Alfred Drayton, William Ewart, José Levy, Gilbert Miller, Beverley Baxter, Lennox Robinson, Ivor Novello, Walter Williams, and Leslie Faber.

"TO REACH THE STARS."

A Play in Three Acts, by Dampier Palmer, presented by the Repertory Players, at the Apollo Theatre, on Sunday, Dec. 11.

Miss Emily Austin	Di Forbes
Janet	Effie Savage
Mrs. Hillbrook	Edith Hunter
Harold Dickson	Richard Bird
Vera Hamilton	Faith Liddle
Muriel Cramer	Marjorie Harwood
Dick Hillbrook	Claud Allister
Milly Dodds	Doris Lloyd
Emily	Edith Martyn
Mrs. Drake	Olive Walter

If we could believe in Dick Hillbrook, the young man who essayed "To Reach the Stars," we might have found it possible to take an interest in his disastrous downfall and his subsequent redemption. But he is a fairly incredible creature from the first. His breezy optimism, after being six months out o fa job, did not carry conviction, any more than the state of dementia into which he is thrown by the news that his fiancée, Muriel (tired of waiting for a home) has married another man. Five years later we find him a degraded, drunken shadow of a man, in a dreary East-End lodging, cared for by a working girl, who has picked him out of the gutter. His only memory of the old life is apparently his hatred of the girl who jilted him. Muriel has also had a wretched time, and eventually she tracks him down and offers her help. This he spurns, and is only prevented from strangling her by an attack of pain. Taking advantage of this, Muriel gets him away to a country cottage where, in the last act, we find him some moths later. He has blossomed out again, and is moderately cheerful in a Norfolk suit and in the prospect of becoming a popular playwright. Muriel's trouble is that he cannot forgive and forget the past, and as apparently Dick has accepted her hospitality and nursing for those eight months, his inability to call her by her Christian name did seem a little harsh. However, the curtain falls with very small indication of home in that direction, and we leave Dick with his newly-found best friend, a jolly fox terrier.

"To Reach the Stars" is a first play, for the secret was revealed when that interesting young actor, Mr. Claud Allister, took the author's call. It is a trifle crude in idea, but the writing and some of the characterisations are full of promise, and something really worth while may be expected from him. Mr. Allister played the principal part of Dick very capably. Miss Marjorie Harwood gave an excellent performance as Muriel, and a very charming piece of acting was given by Miss Faith Liddle as the girl acquaintance. Mr. Richard Bird played very amusingly as a boyish young friend and counsellor, and a tender and gracious performance came from Miss Edith Hunter as Mrs. Hillbrook. One of the best things of the evening, however, was Miss Edith Martyn's acting as Emily, the East-End workgirl, a cleverly observed, perfectly-pitched study.

CHARITY AT THE ALDWYCH.

Organised by Lady Violet Brassey and Lady Cynthia Mosley, in aid of the National Children Adoption Association, a programme consisting of thirty items by well-known artists, delighted a large audience at the Aldwych Theatre on Thursday afternoon. Seymour Hicks's "The Surprise" was delightfully played by pretty Miss Isobel Elsom, and Miss Veronica Brady, Mr. Fred Leister and Mr. Percy Cahill. In Mr. Patrick Denroche's "Keep Calm," produced by Mr. Charles La Trobe, Mr. Thomas Weguelin, as a much-troubled husband, worried simultaneously by a burst hot-water pipe and the loss of his baby, and gettting the plumber, the detective, and the doctor all mixed up, was extremely funny, and Mr. Fred Groves, as the plumber was truly comic.

Another item, described as a sketch, although played entirely by one lady, was "The Night of the Bath," by Bert Lee and R. P. Weston, in which Miss Marie Goodwin was extremely clever and amusing as a charming young mother, with imitations of her two children on bath night.

The inimitable Harry Champion caused great merriment with a couple of typical numbers, and Wood and Court with their high-class musical act provided delightful entertainment. Mr. Thornley-Dodge told a number of amusing stories, incidentally giving a very comic account of how he saw "The Garden of Allah," and Cohan and Dorothy put any amount of cleverness and vivacity into their high-spirited cross-talk act. There was another fine cross-talk act, too, contributed by Graham and Cullen, one gentleman appearing as an army officer, the other as a naval officer. The impersonation of the army officer was a particularly good bit of comedy work.

Two very delightful dances were performed by Miss Temple Bell, a pretty golden-haired girl with a charming personality. For the first, done to waltz time, she was attired in a costume of a lovely shade of pink. The second dance was of a much wilder type, and proved that Miss Bell, as a dancer, besides being exceedingly pleasing, is very versatile. A turn of rather unusual interest was the recitation, beautifully delivered, of Pauline Johnson's "Ojistoh," by Frances Nickawa, a North-American Indian girl. Those wonderful Spanish dancers, the Gomez Trio, as usual, aroused the audience to great enthusiasm, and Harry Hemsley, with his life-like imitations of little children, was extremely amusing. The others who very generously gave their service for this very fine matinée, included such well-known artists as the Dolly Sisters, Evelyn Laye and Roy Royston, Arthur Ackerman and Jenny Wynne, the Versatile Three, Charles Tucker, Julian Rose, Elsie Gregory, M'lita Dolores, T. E. Dunville, Lake and Barrasford, Vera Freeman, May Henderson, and Horace Jones and Partner. Truly a spendid programme. The stage management was in the hands of Mr. John R. Turnbull.

GUILDHALL SCHOOL THEATRICALS.

To-day (Wednesday) and Thursday, two performances of the popular comedy, "French Leave," will take place at the Guildhall School of Music. They are being organised by the Mincing Lane Dramatic Club. The proceeds of to-day's performance will be given to the Commercial Sale Rooms Benevolent Fund, and of to-morrow to the Rubber Trade Benevolent Fund. The play is being produced under the direction of Mr. Reginald Denham, an old student of the G.S.M., who was a member of the original cast of "French Leave" at the Apollo Theatre.

FIRST OF THE PANTOMIMES.

"ALADDIN" AT GLASGOW.

On Monday, the 12th, the Pavilion's second annual pantomime was produced by Mr. Fred Collins, and a crowded and enthusiastic audience at once stamped it with the seal of their approval. The familiar story is told in nine scenes, all by Mr. Wm. Glover, junr., and every scene is a notable example of the scene-painter's art, originality of design and boldness of colour scheme being the dominating features. Miss Kitty Evelyn is once more principal boy, and her Aladdin is the cheeky, precocious, but lovable street urchin to the life. She acts the part with infinite gusto, and gets her songs into favour at once. For her rendering of "Coal-black Mammy" she had the honour of a hearty and tuneful chorus from the girls in the gallery. With the principal girl she shared the credit of one of the best vocal items in the pantomime, "Silver Star," which, with these two ladies, aided by the full strength of the company, was worked up with operatic fervour. Miss Ethel Castaldini is the Princess, and at once got on good terms with the audience. Her high-set soprano voice is of great value, and all her songs were received with acclamation.

In the comedy parts of Mack and Tosh, two Scottish emigrants, Messrs. Power and Bendon repeat the great hit they made here a year ago. Their funny songs, gags, and dances kept the audience in roars of laughter, and their comic business with a camel, in the opium den, in the court of justice, and, in fact, all through the performance, was as genuinely amusing as it was original. Mr. Arthur Lucan as the Widow Twankey is also a strong favourite in the comedy line, and his comic business and quiet humour, pervaded by his ripe Irish brogue, made the part of the Widow stand out as one of the successes of the evening. Mr. Harry Gordon as Abanazar acted well, and as the Jew, selling "new lamps for old ones," he gave a very clever study.

Mr. Leonard Bean was a dignified Emperor; Mr. Albert E. Mann as the Vizier ably supported the dignity of the Emperior, or the eccentricities of the comedians, as the exigencies of the business required. He was also responsible for the stage management. Miss Kitty M'Shane and Miss Jose Goray were a most attractive couple as Pekoe and Chee-kee; Miss Leonora Dare was a charming Slave of the Lamp; and in the contrasting part of the Slave of the Ring Mr. Bert Vasco was dramatic and convincing.

Mr. Fred Fulton wrote the book, rehearsed the production, and staged it for Mr. Fred Collins. The music and orchestration were by Mr. Leon F. Ackland, while the Pavilion's resident conductor, Mr. Ian Morgan, saw that every justice was done to it by the forces under his command, and even took part in a humorous duet with Miss Kitty Evelyn, the principal boy.

"DICK WHITTINGTON" AT GLASGOW.

On Thursday, Dec. 15, Messrs. Moss' Empires, Ltd., presented their pantomime at the Coliseum, Glasgow, the production being in the able hands of Mr. Fred Terriss. It is an excellent show, well devised and well staged, with pretty scenery and any amount of good, wholesome fun.

Miss Lily Morris returns to the scene of former triumphs as Dick, and was received with a roar of welcome on her first entrance. She acts the part with a keen appreciation of its dramatic opportunities, and in her songs gets the audience with her from the start. She has a host of good numbers, including "Up in the Morning" (a clever character-study), "Going Home," "You'll Always Meet a Son of Bonnie Scotland," "Old Home Town," and "There You Are, Then," to all of which she imparts a vigour and vim that at once ensure their success.

Miss Winifred O'Connor is a charming and dainty Alice, with a taking style and a roguish eye, while as a vocalist she is possessed of considerable talent. One of her best items in this line was "Night of a Thousand Delights," which she rendered beautifully.

Mr. Jack Edge, who is known here in revue, makes his appearance in pantomime this time, and scores a very big success. His Idle Jack is full of quiet but effective fun, and he is brimming over with quips and cranks, jokes and gags, to keep the audience on the grin all the time. His song, "No Need to Light a Night-Light," was a regular tongue-twister, but he had the audience singing it with him very soon.

Mr. John E. Conan, the dame, is an excellent contrast to Jack Edge. Equally funny, his humour makes a hearty appeal to all classes. As Eliza, the cook, he revels in the opportunities for laughter-raising, and his songs, "The Mothers' Union" and "Cock-a-Doodle-doo," are both decided hits.

Messrs. Burley and Burley are also well to the fore in the comedy line, and introduce a lot of funny business in every scene, and more especially in the revolving ship's cabin act, while their knockabout turn is cleverly done. They have a song about "London Town," and other places, which goes well.

A well-acted part is the Alderman Fitzwarren, of Mr. Jimmy Beresford, quaintly funny and always in the picture. With Mr. E. Benet Congreve, Mr. Beresford shares the onerous duties of stage management, and the results reflect every credit on them. Mr. Will Hallett makes a notable success as the Cat, and is already a popular favourite. Mr. Cormack O'Shane, as the Demon King Rodent, and Miss Elsa Cowie as the Fairy Queen, have most of the heavy singing in carrying on the plot. The former scores well with "Shipmate o' Mine," the latter with "Silver Star," and the Barcarolle from "The Tales of Hoffman" gives an excellent idea of their duet work. The Princess Zuleka of Miss Vera Cowie is an attractively played part, and her song, "Dreams," is particularly well sung. Miss Kitty Vivian makes a smart second boy as Captain Swanker, and is of great value to the cast all through. Mr. Charles Wakeman is an unctuous Emperor, and gives a dignified performance of the character.

Blanchetta, the wonderful dancer, has two excellent scenes, one as a doll, and the other as a snake-charmer. Both were heartily applauded. She is supported by Elsie Royya's Six Dancers and Children's Ballet. The Imperial Male Quartette give several good items, and with the male members of the chorus impart tone and volume to the concerted music.

The scenic effects are on a specially meritorious scale, the view of Cheapside being good, and the quick-change into Fitzwarren's Stores cleverly done. The Heart of Fairyland, which ends the first half of the pantomime, and The Crystal Guildhall, are striking examples of brilliant lighting effects, and the good ship Alice leaving port, and afterwards being bufeted about by the storm, were well-handled bits of stage mechanism. The Roley-Poley Ship's Cabin was another clever scene.

Mr. Fred Terriss deserves the heartiest praise for his efforts as producer.

"DICK WHITTINGTON" AT NEWCASTLE.

The first of the pantomimes to be produced here is "Dick Whittington," which opened to a large and enthusiastic audience at the Hippodrome on Thursday last. The entertainment is presented by Messrs. Wylie and Tate; and from every point of view it is a masterly production, and at the conclusion of the opening performance the highest praise was heard on every side. The opening scene is the belfry of Old St. Paul's, London, and here we are introduced to the Demon Rat, who is wishful of destroying Dick's cat, to whom the Fairy Sunbeam promises her aid. Scene two, Old Cheapside, in London Town, shows Dick Whittington, in search of work, obtaining employment at Fitzwarren's Stores, through the instrumentality of Alice, the latter's daughter, and early in their acquaintance the young people fall in love. The third scene, that of Fitzwarren's Universal Stores, is chiefly noted for the excellent fooling of George Bass, as Idle Jack, and Bruce Green, as Martha, the cook. Jack and Martha combine to make Dick appear to be a thief, and he is turned away from the shop. Next we come to Highgate Hill, a most beautiful scene, that elicited the heartiest applause. Dick falls asleep, and some admirable work by the cat wins warm recognition. The Faries enter, and cast a spell over Dick, whom, when he awakes, makes up his mind to return to London at the bidding of the bells. The fifth scene, the Port of Old London, provides Bass and Green with ample opportunities to display their mirth-provoking abilities, and shows these, as well as Dick, signing on for a voyage to Morocco, the cat also being engaged through his ability to dance the hornpipe. Next comes the deck of the "Saucy Sally," in which the Smarte Bros., as the Captain and Mate, introduce a clever knockabout-tumbling speciality. Idle Jack bores a hole in the boat, which sinks, and there is a flimsy curtain dropped, and on this, by cinematograph arrangement, the audience sees the rolling waves. It is most realistic. The first half is brought to a conclusion at the Gardens of the Emperor's Palace, Morocco, a gorgeous scene, in which the potentate offers Dick a liberal reward should his cat free the Palace of rats.

The second part opens with Scene 8, the Banqueting Hall, Emperor's Palace, which is noteworthy for many lovely ladies' gowns, and the trap act of the Reed Troupe of Pantomimists. Here the cat kills the Demon Rat, frees the Palace of the plague, and Dick obtains his reward. From the next scene—An Old London Street—we come to one of the most gorgeous in the production, The Great Big World, then back to the street again, where Dick and Alice, the latter now a flower seller, are reunited. The final scene is Lord Mayor's Day. Miss Daisy Wood has never been seen to better advantage here than by her performance in the part of Dick. Full of life and go, her jovial personality soon permeates to the audience, and her success is unquestionable. Her best vocal number is "Coal Black Mammy," in which she is grandly aided by a troupe of children in blue and white, who hum the air whilst swinging imaginary banjos. Other numbers of merit given by Miss Wood are "Feather Your Nest," "Don't We Have Fun," and "Lily, My Water Lily," the latter of which terminates with a huge water lily, on the top of which is seated a charming child. As Alice, Miss Jean Allestone is sweet and charming. She sings "Is There Anybody Else In This Great Big World of Ours Like You?" and "My Darling," in grand style. Mr. George Bass is the big fun-maker, and his playing of the part of Idle Jack is simply irresistible. Possessing a quiet, easy style, he does his work with that finish that characterises the true artist. His best song is "There You Are, Then," whilst his by-play with the audience when he appears in the rôle as an out-of-time member of the orchestra, is screamingly funny. With Miss Wood he is most entertaining in "We'll Float Away," when, by advertising certain commodities, they endeavour to extract goods from their auditors. Mr. Bruce Green is indeed a clever "dame," and renders capital assistance in the merry-making, his songs, "Touch the Harp Gently" and "What's His Name?" being exceptionally good. The Smarte Bros. are clever as the Captain and Mate; Stanley Damerell is most successful as Fitzwarren; and Fred Whittaker is a sheer joy as the Cat. A special word of praise must be bestowed upon little Vesta Sylvia, one of the most charming fairies it has been our lot to see. Others doing good work are Miss Dorothy West (Princess of Morocco), Miss Phyllis Deane (Princess Nacca), Eddie Jaye (Emperor), Norman Walters (bell ringer), Benson Keave (Demon Rat), and Ted Reed (clown).

"JACK AND JILL" AT DUBLIN.

The Dublin pantomime season opened at the Queen's Theatre on Monday evening last to a house packed from floor to ceiling, when Mr. Charles F. Wright presented "Jack and Jill," written, invented, and produced by Mr. Wally Black, under the personal direction of Mr. Charles F. Wright, with dances arranged by Miss Aileen Magee, costumes specially designed by Billie Delhi, special scenery by Mr. Joe Howard, electrical effects by Mr. David Briggs, and augmented orchestra under the direction of Mr. Samuel Levenston. Brimful with excellent comedy work, haunting melodies, and magnificent costumes and scenery, the performance ran smoothly from start to finish. Miss Irene Marcel as Jack won immediate popularity. Gifted with a charming voice and fine stage presence, she was heard to advantage in several numbers, her best efforts being "If You're Going Back to Dixie," "The Songs My Mother Sang to Me," and "Coal-black Mammy," all receiving the tribute of several encores. Miss Dolly Dennis (Jill) proved herself an "ideal" principal girl, her singing of "I'd Love to Go to Sleep and Wake Up in My Mammy's Arms" fairly captivating the house by a sympathetic rendering. Misses Annie Doree (Margery Daw) and Marie Doree (Boy Blue), a winsome pair of young artists, sang and danced with much success, their duet, "Mammy," being one of the features of the production. The comedy element was much to the fore. Chris Silvester (Simon) kept the house in rare humour, his number, "It's a Windy Night To-night," causing no end of laughter. Tom Warden (Peter) added in no small measure to the fun by his merry gags and stories; his song, "I'm Coming Back to Dear Old Dublin," was warmly encored. Pat Williams (Dame), a capital comedian, established himself a prime favourite, his number, "The Gipsy Warned Me," fairly bringing down the house. The Bros. Oats (The Cow) and Walter Rover (Bear) proved themselves artists of rare agility, the latter's eccentric dance coming in for much applause. Billie Wallace (Squire), M. P. O'Flannagan (King Cole), and Jack Hanna (Demon) were all that could be desired in their respective parts. A strong feature of the production was the speciality dancing of the Lennox Troupe of dancers, headed by Miss Aileen Magee, their novelty dance numbers showing a careful training, while The Little Avoca Dancing Gems were distinctly good. Miss Billie Delhi was a graceful Fairy Queen. The scenery, designed and painted by Mr. George Wilde, reflected the greatest credit on the artist. Scene I. (The Village Fair), Scene III. (Hawaii), and Scene X. (King Cole's Bowery) were of exceptional magnificence. Judging by the well-merited applause throughout, the production is assured of a long and successful season.

"JACK AND JILL" AT OLDHAM.

Messrs. Hart and Harris present at the Grand "Jack and Jill" for the first week of the Christmas season. A capital company appear. Leslie and Connie Harris, in the name parts, are delightful; Florence Guest as Prince Brilliant is a dashing principal boy; and Gladys Luty makes a charming Margery. Bobby Burns as Simple Simon has ample scope for fun-making, in which he is ably seconded by Walter Dunn as the Dame, and Charley Preston as the Baron. Charley Bell is good as the Dame's Tin of Milk, and Jack Harris is smart as Roger, as is Bob E. Bliss as the Pie Man. The specialities are excellent, and the Harris Family prove to be fine musicians. The Six Scala Girls, J. S. Fisher's Eight Little Poppies appear, and Florence Guest sings capitally. A strong chorus is under the able baton of Frank Bradsall.

"JACK AND JILL" AT SHEFFIELD.

A large and enthusiastic audience were present at the Empire, Sheffield, on Saturday evening last, when Moss' Empires, Ltd., presented their annual pantomime of "Jack and Jill," written by Mr. John Tiller, who has, most wisely, been entrusted with its entire production. In his experienced hands all the elements conducive to a big success have been selected and judiciously blended, and, judging from the initial performance, "Jack and Jill" will prove to be a triumph, and worthily sustain the Tiller traditions for this class of work. The plot has to do with the adventures of the children, Jack and Jill, who have been deprived of their rightful positions, and it runs upon the usual lines, finishing with the spectacular pageant when Jack is proclaimed king.

The scenery is very effective, including several fine sets; the Village of Truly Rural, where a smart ballet of village maidens and school children takes place; Cherry Blossom Grove, in which the spectacular Gathering of the Clans is introduced with charming effect; the marching, evolutions, and groupings are highly effective. This scene is a triumph of stage-craft and training. Another fine set is a Mountain Gorge, and so also is the Prince's Palace.

The company has been well chosen, and includes several well-known and clever comedians. Mr. Fred Barnes as Prince Fearnought, the principal boy, with his breezy style, neat dancing, and his well-rendered songs, quickly established himself as a favourite. He gave a "Hunting Song," "There You Are, Then," "Keep Your Eye On Me," and "Coal Black Mammy." Miss Vanwy Chard is a winsome Princess Bountiful, singing with much taste "Garden of Roses," "Plaything," "Down the Trail to Home, Sweet Home," and in duet, "Silver Star," with Mr. Fred Barnes. Mr. Tom D. Newell is a loquacious Dame Durden, and, with Mr. Sandy Powell, quaintly funny as Ginger, the Prince's servant, keeps the fun going fast and furious, ably seconded by Mr. Tom Morton as the Regent, Mr. Billy Rex and Mr. Barney Dixon as Biff and Baff, Mr. Frank Woodville as Carl, and Misses Daria Fay and Bridie Maloney as Trim and Fantine. Miss Ruth Kendall makes the most of the part of Fairy Truth, and sings her numbers well. A word of praise is due to the youthful Elsie and Gracie Holt, who, with confidential and winning ways, play the parts of Jack and Jill most admirably.

"The Edge of the World" is a wonderful electrical novelty. Specialities are given by the Tiller Trumpeters, the Tiller Troupe of Dancers, 12 Jolly Juveniles, the D'Arcy Male Voice Sextette, Miss Lily Lenora, solo dancer; and Miss Rene Hall, bagpipe and concertina expert.

"MOTHER GOOSE" AT AYR.

Mr. Fred Collins the well-known Scottish music-hall caterer, presented at the Pavilion, Ayr, on Monday evening his pantomime, "Mother Goose," which proved to be an unqualified success. The production, which is calculated to suit the taste of both children and grown-ups, is adequately provided for in all departments, song, dance, and humour being of the highest quality. The cast is a very strong one, and includes the popular comedians, Lester and Wood, who keep the fun going continuously throughout. Miss Nora Gray as Prince Rupert is an ideal principal boy, and her up-to-date songs are well received. Miss Sylvia Watt, the leading lady, is a decided success, and her songs are an added attraction. Mr. Cliff Barrett's performance as the Dame is much appreciated. A word of special praise is due to Mr. Joe Arthur as Princilla, the goose. The scenery is of an elaborate description, and the dresses charming.

"PETER WILKINS" AT GLASGOW.

For the fourth time in the history of the Royal Princess's Theatre "Peter Wilkins" has been chosen as the subject of the pantomime produced on Dec. 17. The author of the book, Mr. E. Byam Wyke, has not used any of the old story of this mythical hero's visit to the Flying Valley, with its Glaums and Gawries, but has contented himself with giving a smartly-written book, full of good things, and a plot that takes the various characters from our own grey surroundings to all the splendours of a palace in Morocco, and, of course, home again when fortune comes within the hero's grasp.

Mr. Harry M'Kelvie, who is again producing the pantomime for Mr. Rich, Waldon, has a clever company. Miss Dorothy Meade, as Peter Wilkins, has all the essentials of a principal boy, in good looks and handsome figure, she is a clever actress and vocalist, and all her songs were heartily applauded. These include "I'm Sailing Back to You," "Going Home," "Ta-Ta, I'm Going Away," and in the Highland Glen scene which concludes the first part of the pantomime she has a stirring patriotic song, "As Long as the Heather is on the Hill." Two other good items were "Angels" and "Turn Your Face to the Sunshine."

The principal girl, Miss Doree Hanbury, is a charming young actress, a neat dancer, and a cultured singer, and as Peter's sweetheart, Margie, she at once became a favourite. Her songs, "Kentucky" and "Coal-black Mammy," proved to be two of the hits of the evening.

The second boy and girl, Misses Nell and Nancy Grennan, as Laird Ronnie and Jeannie, the barmaid of the "Crown and Anchor," were excellent in all their scenes, and their songs were extremely popular, including "I'd Love to Fall Asleep, and Wake Up in Mammy's Arms," "Would You Like to Go to Home, Sweet Home?" and several other tuneful duets.

Comedy, and plenty of it, has always been a rule at this theatre, and once again a strong array of comedians has been engaged. Heading these come Messrs. Tommy Lorne and Brete Harte, the couple who made such an enormous hit here a year ago, and who look like repeating the success this year. Their humour as two tourists is fresh and original, and they have several good songs. In their comic business they are ably assisted by that diminutive comedian, Mr. Harold Shields, as Goliath, Mr. Harry Elliston as Mistress Macfarlane, and Mr. Wal Croft as Captain Angus Macnab, are another clever couple of comedians, the first as a designing widow, and the second as an elderly sea-dog with strong objections to being roped into matrimony, and their scenes were full of funny business.

Messrs. Peel and Curtis as Abraham and Solly, the pawnbrokers, give amusing portrayals of two Jews with keen business instincts, and an imperfect acquaintance with the language of their adopted country. Their songs, "Rachel" (to the tune of "Annie Laurie") and "Rebecca from Mecca," were given with good effect, and their comic business was much enjoyed.

Mr. J. F. Traynor as Sir Linn Park, proprietor of the village inn, gives a more robust type of comedy, and has all the strong speeches to his credit, as he is to a large extent, the villain of the piece.

The good and evil geniuses of the play, the Fairy Zephyr of Miss Violet Hanbury, and the Mischief of Miss Maggie Fraser, were both cleverly played, and their rivalries in controlling the destinies of the hero and heroine were shown with dramatic intensity.

In addition to a large and well-trained chorus and ballet, the Caledonian Troupe of Juveniles assist in all the ensembles, and among their contributions were a lively song, "Feather Your Nest," that catchy ditty "I Want a Boy," and one little girl danced cleverly in a Hungarian top-boot dance.

The ten scenes into which the pantomime is divided are by Mr. J. C. Bontor, and he received a call for his share of the work. The scenes called A Highland Glen, The Moorish Palace, The Shipbuilding Yard, and The Thistle Palace, were particularly good, and the front cloth, entitled The Summit of the Mountain, a work of art.

Mr. Robert McLeod, conductor here, has arranged all the popular music of the day for this production, and also composed some special numbers for it. Mr. G. Cranleigh Andrews, is stage manager, and the whole production was under the watchful care of Mr. Harry McKelvie, who at the finish thanked the audience for their enthusiastic reception of the Princess's 42nd pantomime.

"PUSS IN BOOTS" AT MANCHESTER.

The sixth annual Wylie-Tate pantomime at the Palace, Manchester—"Puss in Boots"—was staged on Monday, the 19th inst., with most gratifying success. The book, by F. Maxwell Stuart, deals in simple style, but with interesting and humorous details, with the usual supernatural influence upon the fortunes of a hero and heroine, and ends in the usual way with the triumph of virtue and the defeat of the wicked Ogre. There are many pleasing lyrics interspersed, from the pen of Clifford Harris, the music has been composed, selected, and arranged by Jas. W. Tate, and the name of Gus Schilke as producer is sufficient to stamp the production as a compact, attractive, and admirably balanced one. From the first scene to the last the excellence hitherto attained by Messrs. Wylie and Tate in pantomime at this house is almost more than maintained. Certainly no more pleasing and elaborate show could be desired. Of eleven scenes, The Village Green, A Cornfield, A Dream of Roses, The Royal Palace, and The Candy Cave, stand out like brilliant works of art, all enriched by magnificent lighting and dresses.

Of the cast, the outstanding features are Mona Vivian and Biky Merson, who rival the very best who have been seen here, and bid fair to score a memorable popularity. Miss Vivian has a charming personality, perfect self-confidence and resource, and makes the most graceful and dainty principal boy, Colin, the outcast miller's son. In various scenes she holds her own with Mr. Merson at his best, quite at home in repartee and cheerful aplomb, while her songs, "Margie," "That Coal-black Mammy of Mine," and "Lizzie Brown," go especially well, with the "Rose" song an equally successful ballad contribution, beautifully featured. Mr. Merson's burlesque methods have ample scope; he is a constant source of mirth, and his rendering of such comic numbers as "Desdemonia," the "Cannibal," and "Madame Anita Perexide" is ludicrously amusing. Dick Tubb plays the Queen in humorous style, and shows early promise of developing the part to some tune; he has also several clever songs—"Gone" is one of them, and another is a smart play upon distinct names, which might be christened "Mr. Shaftesbury Avenue." Fred Edwards as the King also gives a capital impersonation of a sour-faced ruler who never laughs. Partnering Mona Vivian in the story is pretty Susie Belmore, who plays the Princess very gracefully, cleverly, and with considerable vocal gift. Other ladies who shine are Zelinda Davis as Felina, the Fairy, and Yvonne Winifred as the principal solo dancer. Others who share the success are Reginald Crompton as the Ogre, Phil Rallis and Jack Evans as Carolus and Caleb, Colin's bad brothers; Billy Quantrill as the Cat (an embodiment assumed by Billy Merson on occasions); and Cliff Golden as a Notary.

A brilliant scene of floral and other offerings to the leading artists (chiefly Miss Vivian) took place at the close, and speeches of appreciation were made by Mr. Julian Wylie, Mr. Jas. W. Tate, Miss Vivian, and Mr. Merson.

"SINBAD" AT EDINBURGH.

Messrs. Howard and Wyndham have to be heartily congratulated on the production at the Theatre Royal of "Sinbad" on Saturday evening last. It is one of the prettiest and brightest of the pantomimes produced during their long term of management. The book, by Mr. Frank Dix, is a blend of "Blue Beard," "Aladdin," and "Sinbad the Sailor," but it is a blend that always gives opportunity for wholesome humour and beautiful colouring, for tuneful music, and for merry song and dance. Mr. Stanley Shuter, who is again responsible for the painting of the majority of the canvases, has surpassed himself this year. The artistic charm of his work is displayed in every scene from his brush, and the dazzling Valley of Diamonds is an exquisite spectacle, rich in design and harmony of colour.

As Mr. Geo. T. Minshull said in his happily phrased speech at the end, the company engaged "is an international one." Each artist has genuine ability, whether in comedy or in music, and the whole show is varied and animated from the rise to the fall of the curtain. Miss Dorothy Leigh, a young Australian actress, who makes her first appearance in Edinburgh, is the Sinbad, and she plays with distinctive ease and vivacity, and uses a pleasant and well-trained voice to great advantage in her songs, amongst which "Cherie" made an instant appeal to an audience which was prodigal in its acknowledgment of the undoubted grace and attractiveness of the artist. Miss Agnes Croxton as Zuleika made her portraiture of the heroine of the story extremely fascinating and natural, and in her songs and her duets with Miss Leigh she revealed the possession of a pleasing voice and excellent powers as a musician. Miss June Mills, an American actress, plays the Dame, Cogia, and was an instant success. This is Miss Mills' first performance in pantomime, but her comic force, her inexhaustible sense of fun, her irrepressible spirit, all combined to bring her part into a prominence that showed the ripe experience of the accomplished comedienne. Her scenes with Tinbad (Mr. Rex London) were full of ready wit, and the actors were applauded to the echo. Mr. London as Tinbad gave a humorous performance of the highest merit. He was invariably diverting, and his fun was always in the best of taste. With a keen eye for character and the foibles of human nature he brightened every scene in which he appeared. He is certain to be an especial favourite of the public during the run of the piece. In Mr. Billy Rowland, who played Abanazar, the management has secured another excellent comedian. His fooling was admirable in the cases where his magic lamp failed, while his burlesque scientific and natural history lectures were received with the heartiest laughter and applause. Miss Juliette de Gai, as Kiskiski, danced herself into the hearts of the audience, an Eastern dance, introducing an exhibition of snake charming, being particularly graceful. Mr. William Innes, as Blue Beard, bore himself with melodramatic effect, and sang well. Wee Mack was a grotesque Old Man of the Sea; and Mr. Fred Knight as the Sultan Haroun Al Raschid, sang so well that one would have liked to have had more of his vocal selections. Miss Gertrude Ayton, Scherezade, in the prologue, played to perfection a part which her charm and emotional expression made to appear too short. The Royal Merry Four, in their quartettes, delightfully sung, with a spice of humour, added to the enjoyment of the audience; and Madam Russell's troupe of dancers; Les Klicks, gave further liveliness to the piece. Mr. John P. Ross, the conductor of the theatre orchestra, has arranged much of the sparkling incidental music. The lovely electrical effects are by Mr. D. Torrance; the mechanical effects by Mr. Geo. Rendall; and the cleverly constructed properties by Mr. Geo. Corney, of the Lyceum Theatre. Enthusiastic applause followed the final scene, and loud demands for Mr. Geo. T. Minshull brought him, and his assistant producer, Mr. Philip P. Howley, before the curtain to thank the audience for their reception of the pantomime.

Mr. Geo. Brydon Phillips' pantomime, "Dick Whittington," will be the Boxing Day attraction at the Palace Theatre, Ramsgate.

Mr. C. T. Stevenson's pantomime, "Cinderella," will be produced at Margate Hippodrome on Boxing Day.

In our notice of the production of "Found Guilty" at Leicester, the authorship was attributed to Mr. E. Hill-Mitchelson. It should have been Mr. Donovan Maule.

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THE "EMANWYE" DINNER.

The third annual Macdonald and Young dinner (which incidentally was the first "Emanwye" dinner, the firm having moved into its new and commodious premises at "Emanwye" House, over the Russell-square Tube since last year) was held at the Holborn Restaurant on Thursday last, and was, if possible, an even greater success than its predecessors. The capacity of the Venetian Chamber was taxed to its uttermost by the members of Macdonald and Young's numerous companies. An excellent dinner was served, and the menu was embellished with apt quotations from the various plays run by the firm.

In deference to the wishes of Mr. Macdonald, the speeches were as brief as possible, but the drift of all the toasts illustrated more clearly than ever the affection and esteem in which "The Guv'nor" is held, not only by the members of his companies, but by those with whom his wider activities as chairman of the A.T.M. bring him in touch. In the words of "Bartemas," the firm of Macdonald and Young is indeed "A Happy Ship." If thespeeches were brief, the applause and enthusiasm provoked by Mr. Herbert Ralland's felicitous references to Mr. and Mrs. Macdonald was correspondingly prolonged and enthusiastic.

The specially invited guests included Mr. and Mrs. Thos. J. Courtly (representing Sir Alfred Butt), Mr. and Mrs. Otto C. Culling, Mr. Cecil Barth, Mr. and Mrs. Ambrose Manning, and Mr. and Mrs. George Dornan (Messrs. David Allen and Sons). An excellent programme of music, given entirely by members of the firm's companies, including Misses Vera Macdonald, Irene Lister, Lila Gray, and Winnie Victoria, and Messrs. Jack Martin, Claude Bailey, Ben Brammall, and Lawrence Halbert, in straight songs, excellent comic relief being provided by Messrs. J. Wells, Knight, Richard Teasdale, Bert Murray, and Vivian Travers. Mr. Bert Paterson, who was mainly responsible for organising the programme, kindly bore the brunt of the accompanying, assisted by Mr. William A. Scott and Miss Noreena Feist.

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ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

JULIAN JONES.

Mr. Julian Jones, the popular musical conductor of the London Hippodrome, has

MR. JULIAN JONES.

spent the major portion of his professional life in the neighbourhood of Leicester-square. During his career he has conducted every class of music, excerpts from grand opera, and also selections for acrobats and performing animals.

Born in 1873, on the site where the Regent Palace Hotel now stands, Mr. Jones commenced studying the violin at the age of eight. When eleven he became a student at the Guildhall School of Music, then in Aldermanbury, E.C., and later migrated to the Royal Academy of Music, then in Hanover-square, where he gained two medals for violin playing.

During his student days at the R.A.M. Mr. Jones deputised frequently for the first violin at the old Savoy Theatre, where the Gilbert and Sullivan operas were then being played.

He was subsequently engaged by Mr. D'Oyly Carte's musical director, M. Francois Cellier, as one of the first violinists at the Royal English Opera House, Cambridge-circus (now the Palace Theatre), where Sullivan's "Ivanhoe" and Messager's "The Basoche" were performed.

Then a long sojourn in Leicester-square—twenty-seven years—as follows:—

Empire Theatre, under Ernest Ford, and, later, Leopold Wenzel (ballets), three years.

Prince of Wales' Theatre.—Leader and Sub-Conductor for "La Poupée," under George Byng, one year.

Alhambra Theatre.—Ballets and varieties, Leader and Sub-Conductor under George Byng, fourteen years.

London Hippodrome.—Musical Director, nine years.

While at the Alhambra Mr. Julian Jones conducted for most of the première ballerinas in the world.

Bridlington's New Musical Director.

A short time ago, the Corporation of Bridlington, who are the owners of the Royal Prince's Parade and New Spa, resolved to appoint one musical director, in place of the two conductors, who have been hitherto engaged to conduct the orchestras on those two promenades. The appointment has been given to Mr. Eugene Cruft, of London, who was engaged at a salary of £25 per week for the season of 1922.

DEATH OF A WELL-KNOWN MUSICAL DIRECTOR.

One of the most popular musicians in Hastings, Mr. Thomas Hilton, died on Sunday, after a short illness. He has had a distinguished musical career, and his death at a comparatively early age is a loss to the profession.

Since May, 1905, Mr. Hilton had been musical director of the Gaiety Theatre, Hastings. He was born at Manchester. At the age of 14 he had passed three musical examinations, including one at the Trinity College, London. He devoted himself to the violin, but was also a highly capable pianist.

As a young man Mr. Hilton was for a long time an artist at the promenade concerts at the St. Leonards Pier. Later Mr. Hilton went touring, and played in Mr. Dan Godfrey's famous orchestra at Bournemouth. These engagements concluded, Mr. Hilton returned to Hastings, and the musical directorship falling vacant he was appointed to fill the post, and held that position at his death. His violin solos were the delight of the audiences at the theatre, and he handled the orchestra with marked capability. His charm of manner made for him many friends, and he was very popular with the artists engaged at the theatre.

REMBRANDT SYMPHONY ORCHESTRA.

Mr. William C Butterworth's Symphony Orchestra, which claims to be the largest in South London, gave their sixth orchestral concert at the Wandsworth Town Hall. A very enjoyable programme was gone through; the incidental music to "The Merchant of Venice," including the grand trio ("Doge's March"), was specially well rendered, among many other items. Noticeable, too, was the excellent performance (given for the first time by the orchestra) of Schubert's Symphony in B Minor ("Unfinished"). Mr. Joseph W. Solomon is the conductor of the large orchestra and deserves mention; indeed, all the members are most enthusiastic. Mr. W. C. Butterworth intends, on Wednesday, December 28, to give a concert at the Battersea Town Hall on behalf of the funds of the Royal Society for the Prevention of Cruelty to Children.

CONCERTS OF THE WEEK.

NEW RUSSIAN BALALAIKA ORCHESTRA.

Apart from the pleasure afforded by the New Russian Balalaika Orchestra, interest is aroused by reason of the instruments used. Not unlike the music of the once-popular mandoline bands, the instruments vary in size considerably, and one can well imagine the evening being passed away to its rhythmic strains. The orchestra, under the direction of M. V. Vladimoff, however, essays music of a higher order than merely tinkling melody. The performance at Æolian Hall on Saturday last certainly was a social and artistic success, especially as regards the finished and musicianly playing of the orchestra—the bass, indeed, might at times have been 'cellos, so smooth and round was the tone. Excellent in their way were the orchestral accompaniments to the songs sung by Mr. Albert Downing. The début, so far as concerns this country, of Mme. Tatiana Makushina, a finished soprano of Russian birth and Italian experience, was most enjoyable, and the accompanist at the piano—Roger Jalowicz—gave admirable support. A thoroughly enjoyable evening, under the direction of A. E. Milgrom's agency.

IRISH CLUB.

Mr. Jerome Murphy opened the concert at the Irish Club on Sunday evening last with a fine rendering of the two songs "A Jug of Punch" and "Blarney Roses." As an encore he selected "Scared," from the song cycle "The Fire of Turf." Mr. Alan Johnston's robust tenor voice was advantageously used in "The Minstrel Boy"; he obliged later with "Nirvana." Both numbers were appreciatively received. Sir Valentine Grace gave two Irish monologues, and, replying to an irresistible demand for an encore, recited W. S. Gilbert's "Elvira" with great effect. Mr. Clay Thomas was admirably suited with his songs "The Bellringers" and "The Drum Major"; he had to give a third item, "The Carol Singers," before the audience were satisfied. Miss Millicent Phillips made her first appearance at these concerts. She is possessed of a sweet voice of musical quality, and sang the numbers "Sigh No More, Ladies" and "Sing, Joyous Bird" with fine control and clearness of enunciation. Miss Vera Lowe was very successful with her rendering of "Softly Awakes My Heart," and Mr. Stanley Winter gave a dramatic delivery to the Prologue from "Pagliacci." Mr. Arthur Ackerman, Lily Bradford, Fred Morris, and Gwilym Wigley, amongst others, helped towards the success of the evening.

Christmas Show at Queen's Hall.

Miss Renée Meyer, with a chorus of children, will give a Christmas entertainment for the holidays at the Queen's Hall, Langham-place, on Boxing Day and twice daily, in conjunction with the well-known pierrot troupe, The Rolling Stones. Included in the company will be Hugh Wakefield, Dick Henty, and Dick Francis, who promise mirth and humour in a novel fantasy, that will appeal to young and old.

Heredity Again.

Miss Gladys Bishop, the clever young operatic, classical, and all-round dancer, has been engaged by Mr. J. B. Mulholland as premier danseuse for his forthcoming pantomime, "Aladdin," at the Wimbledon Theatre. She has been scoring considerably in musical comedy and revue, of which her Eastern dance, with snake-like arm movements, and her graceful and technique toe dancing, have been the outstanding features. This little lady is the granddaughter of the well-known comedian, Mr. Alf. Bishop.

A Strauss Evening.

Messrs. Daniel Mayer Company, Ltd., announce that they have made arrangements for Dr. Richard Strauss to conduct a concert of his own compositions at the Royal Albert Hall on Wednesday evening, Jan. 18. He will have the services of the full London Symphony Orchestra, and the programme will include a number of Strauss songs, which will be sung by Miss Ethel Frank.

MAURICE PIENA.

Messrs. Maurice Piena have some seasonable gifts of covers and cases and wallets for instruments. This is a line which this firm has recently added to its catalogue, and the articles offered are of the best quality. The violin cover cases are made in four qualities with leather binding, press buttons, leather straps and handle, hand sewn or machine sewn, lined or unlined.

The mandoline cases are offered in five qualities, and 'cello bags are offered in five qualities. The two first qualities have leather sides, and are specially made to order. These cases are also made lined and unlined, and with outside pockets for 'cello rest, music, strings and bow.

The string wallets are also in three qualities—leather, leatherette, and waterproof canvas. The prices at which they are offered are very reasonable. Musicians wishing to give their fellow-artists seasonable gifts will find a useful choice at Messrs. Piena's establishment.

ARE TENORS INCREASING?

One notes with considerable surprise that in a list of some 30 artists appearing at Bertram Williams's pupils' concert on Dec. 29 at Cripplegate Institute, an unusual proportion of tenors are singing—no fewer than nine in all, ranging from the high lyric voice to the robust type of full quality. This number includes the two first and two second tenors of the celebrated Savoy Singers, who are rendering solos, trios, quartettes, and octettes from their delightful repertoire.

CARUSO'S FORTUNE.

According to news received from Rome, the estate of the famous tenor, Caruso, has been valued by the Florence Tribunal at 30,000,000 lire (£1,200,000 nominal), including 14,000,000 lire in cash at the Commercial Bank. Half of the sum is to go to Caruso's daughter Gloria, and the other 15,000,000 lire will be divided among the rest of the family and the widow. The movement to establish a million dollar foundation as a national tribute to Enrico Caruso and his art has also been started. The income from the fund will go for scholarships and awards to music students.

CONCERT PARTY NOTES.

THE CHRISTMAS SEASON.

Christmas. The word has a special signification for concert party artists and entertainers. It means for the majority of entertainers a harvest-time, but for those whose talents are devoted to dinner concerts and like functions only it probably means a little less work for a week or two before and after Yuletide. The concert party artist is glad—glad to get Christmas over, as a matter of fact, because he knows it is a step nearer towards Easter and the coming summer months, when he will be doing the reaping. We are told by certain organs of the Press that this is to be a record Christmas. We hope the prognostication will prove true. Yet we who can carry our minds back to those days of 20 and 30 years ago wonder, just wonder! We can remember that then there were but few entertainers and no concert parties. Work was really plentiful, and there was very little competition indeed amongst artists for the plum jobs which were going. Conjurers and ventriloquists would be numbered by tens whereas now they are numbered by hundreds. They could in those days make sufficient money during the weeks of festivities to keep them the whole of the rest of the year should it be necessary. As a matter of fact, artists generally looked to what they made in the winter to keep them going throughout the summer. Nowadays, to a considerable extent, it is the other way about, and many artists have to depend upon their summer harvest to keep them through the winter.

CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—Dec. 19, Victoria Pier, Blackpool.
BOX O' VESTAS.—Dec. 19, Barrow.
CORONETS, THE.—Dec. 19, Cin., Carlisle.
FARCE.—Dec. 19, Southsea.
JOLLY DUTCHMAN.—Dec. 19, Albert Hall, Stafford.
LIFE.—Dec. 19, Hip., Ashford.
MASKS AND FACES.—Dec. 19, Pavilion, Newcastle.
NEW CADETS.—Dec. 19, Rusholme Pav., Manchester.
OPTIMISTS, THE.—Dec. 19, Kursaal, Whitley Bay.
ORANGE CLUB, THE.—Dec. 19, Grand, Abingdon-on-Thames.
POPPIES, THE.—Dec. 19, Hippo., Stratford-on-Avon.
PRO RATAS, THE.—Dec. 19, Public Hall, Slough, Bucks.
QUAINTESQUES, THE.—Dec. 19, Arcadia, Scarborough.
QUIXOTES, THE.—Dec. 19, Pavilion, Derby.
RAMBLERS, THE.—Dec. 19, Chichester.
SEVEN NOBODIES, THE.—Dec. 19, St. James's Hall, Harrogate.
SUMMITS, THE.—Dec. 19, Lyric, Hull.

SONGS AND SINGERS.

B. Feldman and Co.

This year the "Feldman touch" is again in particular evidence up North, Glasgow and Edinburgh pantomimes featuring no fewer than twenty-three songs from the Shaftesbury-avenue House. The twenty-three selected numbers are "Down the Trail," "I'd Love to Fall Asleep," "Margie," "I'll Forget You," "Crooning," "Ain't We Got Fun?" "I'm Mighty Lucky Cos I Come From Kentucky," "Going Home," "Ta Ta," "Angels," "Rebecca From Mecca," "The Best Little World," "Bantry Bay," "She Loved a Sailor," "Venetian Moon," "Carissima," "Your Eyes Have Told Me So," "Amazon," "Stand Up and Sing for Your Father," "Magee, Maloney, McGinty, and McGurk," "Down Yonder," "Bye Lo," and "In the Days of the Crinoline."

The Holt Trio are making a fine feature of "Amazon," "I'm Mighty Lucky 'Cos I Come from Kentucky," "Margie," and "Smilin' Through."

Arthur Clarence's panto., "Goody Two Shoes," includes in its vocal numbers "Ta Ta," "Amazon," and "I'd Love to Fall Asleep and Wake Up In My Mammy's Arms," all of which are splendidly handled by the principals concerned.

In T. F. Convery's panto. at Middlesbrough, "Down Yonder" is featured by Patti Loftus. This fine song is in good hands.

Laurie Owen, conductor, New Theatre, Northampton, carries his excellent band along in fine style in the new fox-trot sensation, "Campanas."

Key and Keyworth are particularly effective in "Ain't We Got Fun?" and "Smilin' Through."

The famous Michaeloff Trio, an artistic success in "Carissima," are producing "Linger a Little Longer" and "Amazon" also.

Eric Yorke, at the Bedford, Camden Town, this week, is a striking success in those two fine ballads, "Down the Trail" and "Smilin' Through."

The Corps de Balalaika Orchestra feature "Down the Trail" in refreshing style.

Oliver Esme, who is singing "Amazon" in Jazon and Montgomery's "Dick Whittington" production, was second prize winner in "Bubbles" competition last year.

Gertrude May reports a double success with the two numbers "I'd Love to Fall Asleep and Wake Up in My Mammy's Arms" and "Linger a Little Longer."

H. E. Dodgson Lodge, musical director, Surrey Theatre, presented an attractive panto. song scena last week, featuring Mabel Parham in "Down the Trail," "Avalon," "Amazon," and "I'd Love to Fall Asleep.' The innovation proved entirely successful.

Windsor, Edgar, and Kellaway are making a great success in 'Down the Trail."

Cydné Arber, in Leslie's Seven Nobodies, says she is featuring "She Knows It" with great success, and reports other Feldman numbers as winners in the show.

Clare Hooper is making a big feature of 'Touch the Harp Gently."

In "Italian Skies" Lily French is an outstanding success, her recent appearance at the Hippodrome, Exeter, after thirteen weeks in London, being a popular feature.

Reg Wentworth is making a special feature in pantomime of "Ta Ta," "Margie," and "I'd Love to Fall Asleep."

Dorma Morgan features "Linger a Little Longer" and "Down the Trail" in panto. this season.

Lawrence Wright Music Co.

The first Scottish pantomimes have been produced with eminently successful results to all concerned, and as the Lawrence Wright Music Co. confidently predicted, their big numbers are well to the fore. Especially was this evident in Fred Collins' "Aladdin" production at the Pavilion, Glasgow. Miss Ethel Castaldini makes an ideal principal girl, and she makes a big hit with "Silver Star," "The Tears of an Irish Mother," and "The Memory of a Song." These are three numbers confidently "tipped" for some time past, and "Silver Star" is also being used as the principal melody throughout the whole of the pantomime at the Theatre Royal, Edinburgh.

Coming to this week, a number of shows were produced on Monday, including that at the King's, Edinburgh, and Miss Mary Edison, who is playing principal boy, scored a big success with "Silver Star," Mr. John Judlow doing likewise with "The Tears of an Irish Mother."

At the Opera House, Blackpool, this week, Mr. Arthur Jeffries, who was such a big success at the Winter Gardens during the summer, and is playing in pantomime there, is scoring a big hit with "Playthings" and "The Tears of an Irish Mother." The latter number is to be Mr. Dick Henderson's big number in Francis Laidler's production at the Theatre Royal, Leeds, whilst Miss Desiree Ellinger, the famous operatic singer, who is playing principal girl, is making a special feature of "Silver Star."

Miss Dolce Cariello, once again with Messrs. Jazon and Montgomery, is playing principal boy in "Robinson Crusoe," which opened at the King's Theatre, Manchester, on Monday. Miss Cariello does splendidly with her rendering of "Blue Bird" and "The Memory of a Song," and also the new number, "Haunting," as a duet. In the same show one of the big features is "If You're Coming Back to Dixie."

Writing from Glasgow, Miss Hilda Denton, who is playing principal girl at the Theatre Royal, tells us that she is making a big success with "You're Ev'rything That's Wonderful," which she sings as a duet with Mr. Will Fyffe.

Great excitement was caused at the Palace, Manchester, last Friday evening, when Mr. Horatio Nicholls, the composer, went there specially to conduct "The Tears of an Irish Mother" for Mr. Talbot O'Farrell. The audience gave Mr. Nicholls a hearty reception, and he is convinced that this number is the biggest song success he has ever written.

Francis and Day.

News concerning the success of the firm's songs in pantomimes already launched and last-hour applications for the same continue to arrive at headquarters in a never-ending stream, "Coal-Black Mammy" holding pride of place. Fred Collins wired from the Pavilion, Glasgow, : "'Coal-Black Mammy' and 'It's All Over Now,' sung by Kitty Evelyn in our 'Aladdin' pantomime, phenomenal winners. Congratulations." Hilda Denton, principal girl at the Royal, Glasgow, where Florence Helm is scoring with "Nobody Loves the Ladies Like a Sailor," writes: "'Cherie' goes better every evening, and 'Coal-Black Mammy' is a furore." Fred Barnes in pantomime at Sheffield is making a special feature of "Coal-Black Mammy," as, too, is the vivacious Daisy Wood in the Wylie-Tate "annual" she is adorning.

At the London Coliseum last week Norah Blaney and Gwen Farrar gave delightful interpretations of those entirely new songs, "Weep No More" and "Queen of the Oojah Islands," the latter being from the graceful pens of R. P. Weston and Bert Lee.

That dainty artist, Freda Danilo, has added "I Never Worry About the Morning" to her repertory with conspicuous success.

Eileen Lake, who produced "God Gave Each Rose a Garden" with best results at the Empire, Bristol, last week, is singing it now at the London, Shoreditch, along with "Mello Cello" and "Piccaninny Rose."

That merry couple, Duncan and Godfrey, will be heard in Carlton and Carter's rollicking chorus song, "Nobody Loves the Ladies Like a Sailor."

John Luxton at Chiswick is continuing his success with Weston and Lee's new number, "The World's All Right—It's the People Living in It."

Additions are rapidly being made to the list of artists in pantomime and otherwise who have acquired rights for J. P. Long's "John Citizen," which for humorous satire is hard to equal or excel. Louis J. Seymour, Herbert Lee, Reg. Ewen, Sydney Bray, Jack Barker, J. H. Wakefield, Maisie Ayling and Billie Bilton are among those doing well with this up-to-date item.

"O-H!-O" is at the Grand, Clapham, one of the many hits being featured by the Versatile Three.

Chas. Austin Music Co.

Pierce and Rosslyn, wiring to T. Turner-Spencer, the popular author-composer, from Birkenhead last week, said that "To Welcome Me Home Again" made a terrific hit at the Argyle. This number has been secured for publication by the Chas. Austin Music Co., Ltd.

Mike Johnson, who is playing principal comedian at the Borough Theatre, Stratford, in "Babes in the Wood" pantomime, has secured "Wait Till We Have Another War," the Austin Co.'s comedy number.

Billy Roberts, who is playing Buttons in Allen and Edwards' "Cinderella" pantomime at the Marine Theatre, Lowestoft, has also secured this number.

The catalogue of the Chas. Austin Music Co., Ltd., is well to the fore in Morton and Heath's "Little Jack Horner" pantomime at Bournemouth. Fred Baker will make a special feature of "Wait Till We Have Another War," and the principal boy and girl will also feature Austin songs.

Peggy O'Hara last week at Ferndale, South Wales, produced the Austin song 'Wait Till We Have Another War," and declares that it had a greater reception than any number she has ever used.

Frank Gentry, principal comedian at the Theatre Royal, Macclesfield, has also secured "Wait Till We Have Another War" for this production.

In the Palladium pantomime Chas. Austin will produce a new comedy number written and composed by himself. Will Evans will make a special feature of "Wait Till We Have Another War," published by the Chas. Austin Music Co., Ltd., and Lorna and Toots Pounds and Jennie Benson will also sing numbers provided from this House.

At the Lyceum Billy Danvers will sing "Wait Till We Have Another War," and other numbers published by the Austin Co. will also be featured in the production

"Poor Old John Citizen."

Mr. Jack Lane writes that the paragraph in our last week's issue, stating that he was singing a song entitled "Poor John Citizen," written by J. P. Long, and published by Francis, Day and Hunter, is incorrect. The song Jack Lane is singing is entitled "Poor Old John Citizen," and is written and composed by Harry Carlton and W. Carter. Mr. Lane has had it in his possession for over six months, but has only just produced it. It is proving a great success.

WE take this opportunity of conveying the Compliments of the Season to our countless friends in the Profession. Particularly we wish to thank those ORCHESTRAL LEADERS who have contributed so much during the past year to the wonderful success of Francis & Day numbers.

We are deeply conscious that having used every endeavour to secure the best songs and the best dances their ultimate success is in a very large measure due to the clever interpretations of our professional friends.

Already we are on the track of several important new numbers for the coming year, and we feel sure that more than ever they will prove worthy of your accustomed co-operation.

Best of good luck,

FRANCIS, DAY & HUNTER.

FRANCIS DAY & HUNTER
FOREMOST DANCE HOUSE

TO OUR READERS.

Next week's issue of the "ERA" will be published on THURSDAY, DECEMBER 29, and will be the

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There will be no increase in price, which will, as usual, be

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CONCERT PARTIES.

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ENTERTAINERS WANTED.

WANTED, one or two useful Artists for C. P. Doubles write. Open Jan. 2, Border Town. Also Pianist (turn preferred, but not essential). Really good Amateur Lady and Gent. may apply. No premium; all expenses paid. WILLIAM PATTERSON, Beach Hill Cottages, Coldingham, Berwick-on-Tweed.

ENTERTAINERS' WANTS.

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C.A.A. AT HOME.

Last Sunday was the C.A.A. Vice-Presidents' Night at St. George's Hall, and the chair was held jointly by Mr. Tom Clare, the well-known entertainer, and Mr. W. Bruce Smith, the equally renowned scene-painter. Mr. Tom Clare made a witty speech. He cheerfully admitted that he was a pretty rotten turn when he was musical director and organist to the Association fifteen years ago, so that even the humblest C.A.A. member need not despair. Mr. Bruce Smith made a strong appeal for the Benevolent Fund.

The entertainment portion of the programme, arranged by Mr. Harry Crozleigh and Miss Winifred Mansfield, had not a weak spot. A new tenor, Mr. Anthony Gordon, has a fine powerful voice. He sang a new number, "The Song of the Clock," written by those two popular C.A.A.-ites, Mr. Rex Burchell and Mr. William Wallace. The other tenor, Mr. Frederick Shaw, also did well, and was encored for his artistic rendering of a Handel song. The remaining singers were that cultured soprano, Miss Nellie Beare, Miss Belle Easton, Miss Ethel Hetterich and Miss Mabel Tester, a trio of good contraltos. Mr. Charles True, a virile baritone, and Mons. L. de Pestkowski (bass), all of whom were quite successful.

Specialities were contributed by Mr. Arthur Melrose, the siffleur who can whistle Army orders; Mr. Charles Gordon, with his excellently performed hand-bell solos; Mr. Joseph Bull, the banjo virtuoso; Mr. Chass Lewis, with his paper-tearing and ventriloquism; Wilkie, the popular "Humanette"; Mr. and Mrs. Woodhouse-Pitman, mental-telepathists; Miss Evelyn Clifford and Mr. John Humphrey, in a well-written and neatly performed vocal duet, and Miss Gladys Voile and Mr. Rex Burchell, whose turn is one of the funniest in the concert business; Mr. Lionel King, with an ingenious and amusing disquisition about "Nothing"; Miss Winifred Fairlie, a bright entertainer at the piano; and Miss Organiser Winifred Mansfield, who got a well-deserved encore for her abilities as a light comedienne. At the piano were Miss Nan Calnan, Miss Gertrude Mayo, Miss Dora Witt, Mr. Fred Froud, Mr. Sydney Warwick, and Mr. Sydney Jerome, whilst Mr. Alfred Bishop and Mr. Percy Barkshire looked after the stage department.

MARGATE'S CONCERT PARTIES.

Margate Council have received 32 applications for the provision of the season concert parties for 1922 and have decided that Mr. Murray Ashford and Mr. Fred Wildon be engaged on the following terms:—

40 per cent. of the gross admissions up to £4,000 and 30 per cent. of the gross admissions in excess of £4,000.

There will be at least three changes in the personnel of each company as compared with last season.

The Entertainments Committee also reported that Mr. Harry Gold had been engaged to provide the concert party on the Marine Terrace Sands for next season, Mr. Gold to pay a rental of £275 and the Corporation to receive 50 per cent. of the chair receipts except on the occasion of three special performances, when the Corporation will take 33⅓ per cent. of chair receipts.

The gross revenue from entertainments up to the end of October amounted to £50,000, which was exclusive of games receipts, £1,642, and foreshore rents, £2,410. The receipts from Mr. Murray Ashford's concerts were £5,354 and from Mr. Fred Wildon's, £5,223. Out of the gross receipts the concert parties provided rather more than one-fifth. The Corporation's share amounted to £6,721, and the concert parties' share to £3,855.

ROYAL ACADEMY OF DRAMATIC ART.

A performance was given at the Royal Academy of Dramatic Art on Thursday afternoon, the programme consisting of extracts from the work done by the Final Division Students during the autumn term and also Mr. Gerald Du Maurier's Imagination Competition. The judges for granting diplomas were Sir Arthur Pinero, Sir Johnston Forbes-Robertson, and Miss Lilian Braithwaite. Diplomas were granted to Donald Macardle, Guy Boulton, Arthur Goullet, Constance Sargent, Leslie Perrins, Evelyn Neilson, Beatrix Thomson, and Dorothy Hughes.

The judges awarded Miss Irene Vanbrugh's prize for acting in French to Miss Margot Sieveking. The dancing was judged by Mlle. Adeline Genee, who gave the prize to Miss Sybil Faye. Mr. Du Maurier judged his own Imagination Competition and awarded to Miss Valerie Taylor and Miss Violet Clifford.

The incident given by Mr. Du Maurier was one person hearing from another that he or she has only a very short time to live. The object of the competition was to test the students' power of imagining and expressing dramatic effects.

Novelty.

Mr. Hardy East is presenting his costume concert party, Novelty, at the Anglesey Palace, Burton-on-Trent.

GILBERT-SULLIVAN OPERA DINNER.

The Lord Chancellor presided over a distinguished company at the Gilbert and Sullivan Opera dinner, given by the O.P. Club at the Hotel Cecil on Sunday. Most of the dishes on the menu bore the names of famous operas, and it was a happy thought to allow the members of the Gilbert and Sullivan Opera Company to reply to the respective toasts and express their thanks by song.

In proposing the toast of the evening, the Lord Chancellor said the amazing success which had attended the operas had depended upon the support of young and old. He himself had gone to the operas, and had seen old people listening with enthusiasm, while the younger folk did not even understand how clever it all was. He had at that table a senior colleague to himself, referring to Mr. Henry A. Lytton, who had been Lord Chancellor much longer than he himself had, and still occupied the position. In these operas, he said, under the guise of light music, profound truths were conveyed, and his lordship gave two typical illustrations which caused considerable amusement. Lord Birkenhead added that he could not put into adequate language his conception of that which was done by the very gifted men whose almost accidental combination did so much to entertain us for twenty years, and now by its revival seemed likely to do so for the next twenty years.

Mr. Henry A. Lytton, in a short reply, wished one and all "a happy Christmas" and a merry New Year, and repeated what he used to say in an old play, "May the skin of a gooseberry always be big enough to cover all your enemies." Mr. Lytton then rendered the "Nightmare" song from "Iolanthe" excellently.

Sir Chas. F. Higham, M.P., proposed th etoast of the members of the company, and replies in form of song came from Mr. Leo Sheffield, Mr. Darrel Fancourt, Mr. Derek Oldham, Mr. H. Millidge, and Mr. Sydney Granville, and the Misses Elsie Griffin, Bertha Lewis, Elsie Coram, Anne Bethel, Helen Gilliland, and Catherine Ferguson. These were all enthusiastically received.

Mr. T. McDonald Rendle proposed the toast of the chairman and Lord Birkenhead replied. During the evening a telegram was received, Mr. Carl Hentschel informed us, from Mr. D'Oyly Carte wishing the members of the O.P. Club and all present all good wishes.

FRED ALLANDALE CO.

Nell Calvert and Lillie Calden are making a big hit twith the Allandale duet, "You're the Beautif'lest Beautiful Baby," in Ray and Calden's "Babes in the Wood," at the Hulme Hippodrome, Manchester.

In Jazan and Montgomery's pantomimes at the Pavilion, Liverpool; King's, Manchester; Metropole, Manchester; and Hippodrome, Salford; three big outstanding hits are "I'll Show You Where They Are," "Darktown Jambouree" and "When You're Old You Like 'Em Young."

When the Rouge et Noirs open in "Splinters of 1921" at the Queen's Theatre, one of the principal vocal offerings will be "Darktown Jambouree," sung by Jack Cottrell.

Gabrielle Ray is making a big feature of "I Want a Big, Big Somebody," at the King's, Edingburgh, as is Gladys Luty, in A. G. Hart's "Jack and Jill"; Ella Erskine, as the Princess Hoyland; Billy and Doris Haxley, at Worthing; and many others.

The Anglo-Hawaiian Players.

The Anglo-Hawaiian Players, who are admitted to be one of the most original concert parties on the South Coast, gave a highly successful entertainment at the Town Hall, Lewes, on Thursday last. The Hawaiians, with their Ukulele and steel guitars, identified with the Pacific Islands, are headed by the able musical director, Mr. Cecil Watts, and in addition to his fine playing, the entertainment included some delightful work by Miss Jeanne Wilshire, Mr. Jack Grey, and pretty Miss Colleen Gordon, the latter dainty artist, attired in the characteristic national dress, scoring in an intensely dramatic snake dance during which is unfolded a story of a coquette who flirts with a poisonous snake—symbolic, of course, of Man—is bitten by the venomous animal, and finally falls dead to the entrancing and weird strains of the Hawaiian dirge.

Rolling Stones.

On Boxing Day, at the Queen's Hall, the well-known troupe of pierrots, the Rolling Stones, will give a fantasy especially arranged for a Christmas show. Renee Mayer and a chorus of clever children dancers, are included in the company, which plays twice daily, at popular prices.

Plans are before Broadstairs Council for the erection of a theatre on the site of the old Pavilion, which has not been opened for many years. The plans are for a building to accommodate 736 people, made up of 500 pit and stalls, 228 circle, and 8 boxes.

FIRST NIGHTS OF THE WEEK.

A Play of Fascination at the New—A New Play Actors' Production—Academy Ex-Students' New Comedy.

"BLOOD AND SAND."

Play, by Tom Cushing, from the Novel by Vincente Blasco Ibanez, Produced at the New Theatre on Monday, Dec. 14.

Garabato ..... Campbell Fletcher
Dr. Ruiz ..... Morton Selten
Waiter ..... Saunders Bowan
Alvarez ..... Owen Cassidy
El Gallardo ..... Matheson Lang
Don Jose ..... Hubert Harben
Antonio ..... Granville Darling
Encarnacion ..... Nancy Price
Josefina ..... Jane de Rouira
Rosario ..... Florence Saunders
Juanito ..... Sheila Maloney
Pepe ..... Theresa Gorringe
El Nacional ..... W. F. Grant
Marques de Moraima .... Carlton Love
Condessa de Torrealta .. Ffolliot Paget
Dona Sol ..... Lillah McCarthy
Dona Sarasate ..... Nona Wynne
Dona Emilia ..... Ethel Carrington
Monsignore ..... Horton Cooper
Don Ernesto ..... Brian Buchell
Dona Luisa ..... Rosemary Corry
Servant ..... Walter Plinge
Pedro ..... David Gill
Angustias ..... Dorothy Charles
Mariana ..... Gwynne Whitby
A Blind Beggar ..... Arnold Rooke
A Ticket and Mat Seller ..... Spencer Carpenter
A Barquillo Boy ..... Charles Foot
A Priest ..... Donald R. Young
A Picador ..... Cecil Melton
El Fuentes ..... Robert Stone

The blood of the bull, the golden sand of the arena, the fiery blood of the Spaniard, the sand that a lovely woman throws in the eyes of men, these are the things of which Vincente Blasco Ibanez writes in his excellent novel that has been adapted for the stage by Tom Cushing with a success that the enthusiastic applause of the audience bore witness to at the New Theatre on Wednesday.

Many playgoers will echo the words uttered by a middle-aged man as he left the theatre after the performance: "I have never seen anything in the least like it before." This is part of the play's fascination, it is different from the ordinary run of melodramas. It breathes the warmth and romance of the sunny land, and it is full of atmosphere. The producers (Messrs. Matheson Lang and A. W. Tyrer) have been at infinite pains to be correct down to the smallest detail.

El Gallardo, the big, handsome bull-fighter, is at the zenith of his glory when we see him first. He is a captivating creature, composed of vanity, simplicity, a delicious swagger, and endearing boyishness. Hot-tempered, lovable, and temperamental, he loves his gentle, adoring wife and his two delightful sons, but values still higher the plaudits of the crowd. At one of his most daring encounters in the arena he is noticed by a great lady of Spain, Dona Sol, a beautiful, seductive, heartless woman. She has Gallardo brought to her house in Madrid while he is still intoxicated with victory and wine, plies him with champagne and flattery and physical allurement until the man and the curtain fall at the same moment.

A Thrilling Scene.

Three months elapse before the curtain rises again, to discover the bull-fighter still a victim to Dona Sol's wiles, but kept prisoner with a broken leg at his farm in the country. He is mad with love of the enchantress, furious that she is ignoring him, raging at the stories that are flying around of his loss of nerve—of his cowardice! Disregarding his doctor's warning he cuts away his bandages and goes to Madrid to outwit his last bull. But first comes a thrilling interview with Dona Sol. It is she who has spread the rumours, and her discarded lover, frenzied with jealousy and the fumes of wine, will make her pay by killing her latest toy. He forces his way into her house and finds her waiting for his successor. Her icy contempt changes to passionate pleading, until he has her kneeling at his feet, when he fires, but only at the stuffed head of a great bull that adorns her walls. In the final act a last wonderful victory in the arena, and a leg bone that has snapped a second time, brings Gallardo to his senses. His mad love for the siren has vanished, his desire for further fame is dead, and he is left to a happy, simple life on his farm with his forgiving wife and his sons.

Mr. Matheson Lang makes a splendid, arresting figure as the bull-fighter, and gives a wonderfully powerful, vivid picture of the character of the man. Miss Lillah McCarthy is lovely, alluring, and passionate as Dona Sol, and Miss Florence Saunders makes a very sympathetic figure as the bull-fighter's gentle wife. Miss Sheila Maloney and Miss Theresa Gorringe as the two boys are the most natural and delightful children that we remember seeing on the stage, and a remarkably clever piece of acting is contributed by Miss Nancy Price as the spitfire. Mr. Hubert Harben was more than merely useful as a kindly friend, and Miss Dorothy Charles was excellent as Gallardo's old mother. Sound work was also done by Mr. Morton Selten, Mr. Campbell Fletcher, and Mr. W. F. Grant.

"THE FURNACE."

A Play, in Four Acts, by Francis Brett Young and William Armstrong, Presented at the Kingsway Theatre on Dec. 18, 1921.

Walter Hadley ..... Frank Petley
Rose Hadley ..... Adah Barton
Edward Hadley ..... Henry Hallett
Lilian Hadley ..... Dulcima Glasby
Hannah ..... Clara Santley
Arnold Stanton .... William Armstrong
Celia Stanton .... Ada Brandon-Thomas
Agnes ..... Audrey Ridgwell
Andrew Muir ..... Norman McOwan
Isaih Stebbings ..... Sydney Paxton
Lord Henry Malpas .. Douglas Vigors

Mr. F. Brett Young is a very good novelist, who has yet to achieve a successful play. His first two efforts, in collaboration with Mr. Edward Stirling, were amusing in a mild way. "The Furnace," written in collaboration with Mr. William Armstrong, sets out to be a more serious affair, but it lacks dramatic grip, and left the audience rather weary at the end of its four acts. Its dialogue is somewhat turgid, and the authors have a way of letting down a fairly good situation by a poor joke. They fail to awaken much interest in their characters. These are mainly concerned with a large iron and steel works in the Midlands. Edward Hadley, the son of the managing director, has fallen in love with the rather flashy wife of Stanton, the clever young engineer to the company. It is Stanton's new steel that is to save the business and make their fortunes, and all their plans are dashed to the ground by the couple's elopement. Stanton leaves the district, and the iron works are faced with ruin. The situation, however, is saved by the declaration of war in the last act, when Hadley Senior realises the new need for iron ore, falls on his knees and thanks God for saving the business, and Edward makes an early resolve to expiate the wrong by enlisting.

Mr. Frank Petley gave a firm, impressive piece of acting as the managing director. His son Edward was capably played by Mr. Henry Hallett, who had taken it up at a very late hour. Miss Amy Brandon-Thomas played exceedingly well as Celia Stanton, and Mr. William Armstrong, although not at his best in these straight parts, gave a fairly convincing performance as the young engineer. Some delightful little studies were supplied by Sydney Paxton, Mr. Norman McOwan, and Mr. Douglas Vigors.

The play was produced by Miss Madge McIntosh.

THE UNDERSTUDY.

Light Comedy, in Four Acts, by Cecil Ferard Armstrong. Produced at the Academy Theatre, Malet Street, on Sunday, December 18.

The Lady Kitty Somerville....Ethel Saker
The Countess of Staveleigh ..... Irene Hentschel
Simon Netherby ..... Evan Thomas
Zoe Temple ..... Dorothy Massingham
The Baroness Missenden .... Gladys Young
James Mallaby ..... Algernon West
Williams ..... Leslie Perrins
Sam ..... Geoffrey Bevan

Mr. Armstrong's comedy was performed by members of the Royal Academy of Dramatic Art Ex-Students' Club, this being their second play production. The call which the author got at the final fall of the curtain was well deserved, for a friendly audience quickly recognised there was excellent work in his comedy. He admitted in acknowledging the able co-operation of the company that the play had been considerably cut since it left his hands. As it was, the action semed at times to need quickening, more particularly in the first act.

Simon Netherby, a rising young politician, falls in love with Zoe Temple, a leading actress, which causes a considerable flutter amongst some of the party at Missenden Dower House, who are guests of the young Baroness Missenden. One of the ladies, the Countess Staveleigh, considers that a far more suitable partner for Simon would have been the young Baroness herself, who is in love with him and able to help him in his political career. Netherby asks Zoe to become his wife, but she asks for time before giving her reply, and in the meantime confesses to her friend Violet (the youthful Baroness) that an incident has happened in her past life which ought to be revealed to the man who wishes to make her his wife. Violet promises to inform Simon, and she does so with the result that he says in effect that it will make no difference. But when Zoe learns from the Countess that Violet loves Netherby she refuses his offer of marriage and endeavours to disgust him by assuming the manner and using the language of a rough, vulgar girl, finally slapping him in the face. But the friend of both, Lady Kitty Somerville, assures him that Zoe was only acting a part: she had, in fact, followed the famous example of David Garrick, when he disillusioned the young girl who fell in love with him. An attempt by Zoe to fly from the house alone is frustrated by Netherby; and the author does not evade the usual happy ending.

Miss Dorothy Massingham showed decided ability in her embodiment of Zoe Temple, improving as she went along until the strong scene in the third act was reached. Mr. Evan Thomas was a virile and earnest Simon Netherby and Mr. Algernon West was good as the young barrister, James Mallaby, a persistent suitor for the hand of Violet, a part that was carefully embodied by Miss Gladys Young. Miss Ethel Saker's Lady Kitty Somerville was distinguished by its charm and distinction of manner, and Miss Irene Hentschel was successful as the Countess of Staveleigh, effective character sketches being presented by Mr. Geoffrey Bevan, Sam, a chaffeur, and Mr. L. Perrins as Williams, the butler.

THE CHRISTMAS CO-OPTIMISTS

The Co-Optimists are evidently determined that the Festive Season shall not be lacking in merriment for those who visit the palatial house in Cambridge-circus, and there is not a dull patch in their special Christmas show, which was inaugurated on Thursday evening last. A few of the old items have been retained, of course, "Operatic Golf" and "Current Puns," for instance, which is indispensable.

One novelty is the "Last Shot." Therein Mr. Gilbert Childs embarks on the recital of a very dramatic poem which is never finished, for the rest of the company indulge in a violent altercation, and eventually repair, via the auditorium, to the box-office. Other pleasant memories are "Wun Lung Ti," a burlesque Chinese number, by Mr. Melville Gideon (with interruptions); "Did She?" a quick-fire song for Mr. Davey Burnaby; and "Eastern Butterfly," which provided a good medium for Mr. Stanley Holloway's excellent baritone voice. "Tangle Tongues," a bright and up-to-date variant of that popular concert-party ditty where they spell Constantinople, and other long words, syllable by syllable.

"Saddle the Rainbow" is a new number for *omnes*, from the pens of Mr. Percy Edgar and Miss Leslie Elliott, is followed by a new topical ditty, "Over the Walnuts and Wine," neatly discoursed by Messrs. Davy Burnaby, Laddie Cliff, and Gilbert Childs, and a new ballad about golf, and "My Lady's Eyes," a clever little skit by Mr. Stanley West. The scene is the "Silence Room" of a club, and the burning question of the hour is "What is the colour of Mrs. Gordon's eyes?" Toby, her husband bets a hundred that they are brown, but rushes home to make sure. Dashing into her bedroom he looks deeply into her eyes, and ejaculates pietously "Green." "Yes—but how did you know that was my name?" murmurs an intruder, popping his head from underneath the bed. Quick curtain! The evening is brought to a bright conclusion by a song called "Sneeze," in which the Co-Optimists emerge with black faces, leaving no alternative but to finish off as a minstrel troupe. Good work is done by Miss Betty Chester, with her beautiful rendering of John Ireland's "Sea Fever"; Miss Babs Valerie, who does all she has to do well; and Miss Phyllis Monkman, who dances, acts, and sings with unflagging energy and vivacity. Mr. H. B. Hedley operates upon the second Steinway piano.

MUSIC OF "WILL SHAKESPEARE."

The desired atmosphere for the play of "Will Shakespeare" at the Shaftesbury is created by the music with which it is embellished, and which is much more effective than the transparencies, which serve only to perplex the audience. The tuneful ballads which herald the approach of Henslow's theatrical company are Shakespearean in character and are admirably sung by a robust tenor with rare expression. The quaint chorus in the quarrel scene has the merit of novelty. Some of the singers, we understand, are from the Royal College of Music, and do that institution all justice.

The hero of the piece remains the villain, for although he is now exculpated from the charge of killing Kit Marlowe, who it appears dies accidentally by his own dagger, Shakespeare's morals still leave much to be desired. The play, however, seems to have taken a new lease of life, and deservedly, for it is worth seeing if only for the delivery by Miss Haidee Wright of Queen Elizabeth's homily to Shakespeare, for the elocutionary excellence of Mr. Arthur Whitby's description of his visit to Stratford, and for Mr. Philip Merivale's fine conception of the title-part. Miss Moyna Magill's Anne, Miss Mary Clare's Dark Lady, and Mr. Claude Rain's Kit Marlowe are no less finely played parts.

GILBERT AND SULLIVAN OPERA SEASON.

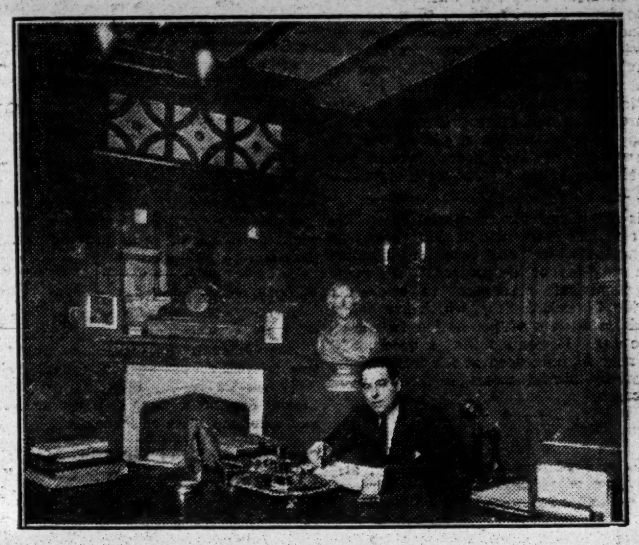
Messrs. D'Oyly Carte continued their most enjoyable season at Princes Theatre on Monday, with "The Mikado." The orchestra is quite exemplary in its work with Mr. Geoffrey Toye wielding the baton, the ensemble, as well as stage effects, are of the first-rate order, and again one feels quite friendly with the delightful people the other side the footlights. All this is the true Savoy atmosphere of long ago, and, as it should be, perhaps portending the permanent opera performances for London, so long overdue. The principals, Mmes. Helen Gilliland, Catherine Ferguson, Elsie Coram, Bertha Lewis, and Messrs. Darrell Fancourt, Derek Oldham, Henry Lytton, Leo Sheffield, and Sydney Granville, sang and acted magnificently, as did the chorus, responding to most remarkable "house out" applause. A delightful success that should not be missed.

MANAGERIAL MAGNATES AT HOME.

MR. JOSE LEVY.

It is not generally known that Mr. José Levy, who provides London with what certain critics have described as theatrical thrills, was once a city man engaged in commercial pursuits. After leaving school he spent eight years in the city with a firm of brewing sugar manufacturers. While with this firm he wrote several music-hall sketches, which were so successful that he had perforce to decide without much delay whether or not to him city life or a theatrical life would be more remunerative.

After thinking seriously over the matter, he determined to throw up his commercial life altogether, and decided for the theatre. He became secretary, and then manager, of the Garrick Theatre, where he remained eight years. In the last year he ran his own season at the Garrick. During this time he adapted many plays from the French, including "The Glad Eye," "Who's the Lady?" "The Girl from Ciro's," "Sleeping Partners," "A Double Mystery," and other one-act plays.



[*Photo., Hana.*

Photograph shows Mr. José Levy sitting at his desk in his oak-panelled room at Aldwych Chambers. Behind him is a bust of Shakespeare.

Sportsman and Business Man.

Mr. Levy, as is indicated, is a commercial man as well as a theatrical manager. It is also pleasing to record that he is a sportsman. His chief hobbies (when he can find the time to indulge them) are fishing and swimming.

Mr. Levy now combines the artistic with the business side of the theatre. He bought the Strand Theatre from the executors of the late Mr. Louis Meyer, but has sub-let it on a long lease.

Fascination of the Grand Guignol.

Asked how he became associated with the Grand Guignol at the Little Theatre, Mr. Levy said he was fascinated with the idea since his student days. He always thought there was money in it. He first saw it in France, and believed that as it would be new to London, it would, if presented on proper lines, be successful. When he submitted the proposal to his friends he was told that it was quite in keeping with the French temperament, but was contrary to the proper British feeling. This did not coincide with Mr. Levy's views. All the while he thought differently—he was always under the impression that if he didn't present it the idea might be carried out by someone else. So he took the lease of the Little Theatre. But just as he was about to sign it the War broke out, and his plans were upset.

Like every man who had his country's cause at heart, Mr. Levy volunteered for service, and he obtained a commission in the Royal Air Force. He was stationed on the East Coast, and was in charge of Communications and Intelligence. He held this office during the many air raids which the Germans made on London.

When demobilised, his one thought was his great idea of the "Grand Guignol." He had seen it presented in France, and believed that it would be a success in London. It had lasted for 25 years in France; and why not for so long a period in England?

That is why he has started the "Grand Guignol" at the Little Theatre in London. It is a new form of art, and he is proud to say that it is the first time in the history of the London theatrical world that a theatrical performance of one-act short plays has been presented artistically and financially, successfully. Over and over again double bills have been tried, but they have not been a success.

"It clearly proves," said Mr. Levy, "that my idea, borrowed from the French, was right. I am glad to know that the 'Grand Guignol' is a great success."

A NEW "PETER PAN" VIEW.

At the end of the season most of our critics are very "grown up" in their ideas, and if they were ever dwellers in the Never-never-land they appear to have entirely forgotten the fact. The impressions of our youngest dramatic critic, aged five, are therefore not to be lightly regarded. He is a namesake of Barrie's famous hero, and came straight from the nursery. We had thus the thrilling experience of approaching with him the life of adventure from a new angle. Our first shock came when he altogether failed to appreciate poor Mr. and Mrs. Darling's tragedy in losing their children. He thought the incident of the medicine in the first act excessively funny. We have the dreadful suspicion that he, himself, would have been only too glad to have flown through the window with the children. Indeed, when it came to the fight with the pirates it was as much as we could do to restrain him joining in to aid the redskins. We regret to think that the ardour he displayed was only for the sake of the fight, for he openly expressed a preference for the piratical life when we got to the deck of Captain Hook's famous ship. In fact, he was just settling down to a life of service under Peter Pan when Wendy continued in her determination to go home to her mother. Unlike John and Michael, we are sure he would have stayed behind. At the moment he is trying to induce his father to adopt the dog-kennel as a permanent place of residence.

He considered Miss Joan Maclean quite ideal as Peter Pan. In fact she was Peter Pan to him, the real boy's hero. Not having one of his own, he wanted to adopt Wendy (in the person of that delightful little actress, Miss Sylvia Oakley) as his sister on the spot; and Captain Hook (Mr. Ernest Thesiger) came right up to the top notch of his expectations. He might have stepped out of his story-book. Extremely warm favourites were Smee and Starkey, so splendidly represented by Mr. George Shelton and Mr. Charles Trevor; and all the children, the Twins (Miss Doris Macintyre and Miss Pamela Williams), Nibs (Miss Blossom Chivian), Tootles (Miss Esla Pendair), Curly (Miss Norah Westbury-Jones), he thought would make splendid visitors for his Christmas party. He wanted to invite the lot on the spot, even poor, dull Slightly (who was so amusingly played by Mr. Donald Searle). The best compliment we can pass on to Miss Sybil Carlisle is that he said she was like his mother; he certainly thought Mr. Darling (Mr. John Williams) excellent sport as a father, and the two boys (Keith Hodson as John, and Monica Disney as Michael) quite worth having as brothers.

Our young contributor wanted to visit the St. James' Theatre the following afternoon!

Nine hundred sick children from London hospitals are being entertained at this afternoon's dress rehearsal of "Where the Rainbow Ends," at the Apollo Theatre. The delightful Christmas annual is being revived for the general public to-morrow at 2.30, and will be played every afternoon during the holidays.

THEATRICAL GOSSIP.

The Season's Greetings — Combination Against Entertainment Tax — Actors' Club Booming—Shakespeare Memorial Committee Meeting.

A Christmas Greeting.

Messages of goodwill have reached us from many quarters, from such remote part as Shanghai and South Africa, Australia, and America. They are too numerous to acknowledge individually, so we hope the senders will accept our thanks herewith. We heartily reciprocate their kindly thought, and wish them and all our readers a joyous Christmas and prosperity in the New Year.

Entertainment Tax Campaign.

Indications are evident of a combined effort on the part of the theatrical and kindred professions for the abolition of the Entertainment Tax, with which they have for so long been burdened. London and provincial managers are agreed upon the necessity of action, and now the Cinematograph Exhibitors' Association have resolved that the time has arrived for the Association to put forth its fullest strength to force from the present Government or its apparent successors a pledge for the abandonment of the Entertainment Tax from the end of the present statutory financial year.

It is significant that a special committee was appointed to act in this regard in conjunction with "any other organisation which may favour the project." We would urge theatrical managers to co-operate with the Cinema Society, which has before proved its powers of persuasion in regard to the tax. Remember that a good many votes may be influenced at the forthcoming election by tactful messages thrown upon the screen.

Actors' Club Progress.

Members of the Actors' Club invited their friends to a whist drive on Thursday, and it proved a great success. The cosy rooms in Wardour-street were crowded, and 60 people sat down at the tables. The first prize, a valuable clock, was won by Mr. Jeffries, and the second, a leather attaché case, by Miss Iné Cameron. Applications for membership are coming in so numerously that the directors are looking out for larger premises.

Shakespeare Memorial Fund.

At the annual general meeting of the Shakespeare Memorial Committee, held on Thursday evening at King's College, under the presidency of Mr. W. L. Courtney, Sir Israel Gollancz, the hon. sec., read the Executive Committee's statement setting forth the activities of the new Shakespeare company, under the direction of Mr. Bridges Adams, during the past year. It was pointed out that since August, 1919, the company had produced nineteen plays of Shakespeare, and also "The School for Scandal." On the motion of Mr. Holford Knight, seconded by Mr. Acton Bond, it was resolved that the Executive Committee be empowered to prepare for submission to the General Committee a scheme for the future use of the Shakespeare Memorial Fund.

Mr. C. I. Coltson's Illness.

Mr. C. I. Coltson, the secretary of the Actors' Benevolent Fund, who has been suffering from an attack of bronchitis, is, we are pleased to hear, making satisfactory progress towards recovery.

The 1922 Council.

Members of the Actors' Association are asked to note that nomination forms must be in 28 days before the general meeting, i.e., Jan. 1; that the poll closes fourteen days before the general meeting, i.e., Jan. 15; that the general meeting takes place Sunday, Jan. 29, and that nomination forms can be obtained on application to the office.

Au Revoir George Graves.

Mr. George Graves tells us that he sails next Saturday for South Africa for a short tour with his sketches and playlets, under the direction of the I.V.T.A. G. G. adds that he has some startling new plans to unfold on his return.

A "Charley's Aunt" Record.

Last Friday evening, at the Duke of York's Theatre, Mr. James E. Page made his 3,000th appearance in the part of Spettigue, the Oxford lawyer, in "Charley's Aunt." He joined the cast at the Little Theatre in 1913—and since then has played almost daily—not seldom twice daily.

Actors' Church Union.

The usual New Year's Eve midnight service at St. Anne's, Soho (one of the Central London churches of the Actors' Church Union) will commence on Saturday, Dec. 31 at 11.15 p.m. Miss Beryl Thornycroft is again arranging a string quartette who will play selections from 10.45 p.m. A.C.U. and other members of the profession within reach will be welcome.

A £50 Doll's House.

Fifty pounds was realised for the Actors' Orphanage by the auction, held during an interval, at the Apollo Theatre on Saturday evening, of a doll's house, made by the stage staff and "peopled" by the lady members of the "Thank You, Phillips!" company. Mr. Stanley Turnbull was the auctioneer, assisted by Mr. F. J. Nettlefold. The former's enormous hammer caused great amusement.

"Splinters of 1922."

Londoners are to enjoy the opportunity of renewing acquaintance with the First Army show, "Les Rouges et Noirs," which will be presented at the Queen's Theatre on the afternoon of Boxing Day, by Mr. Lew Lake (by arrangement with Mr. Charles Gulliver), in their entirely new revue, entitled "Splinters of 1922." Mr. Hal Jones will appear as Splinter and Mr. Reg Stone in his remarkable impersonation of "Phil."

A Happy Event.

Mrs. Seymour Beard, who is known to the playgoing public as Miss Edna Best, and was last year the leading lady in "Brown Sugar," at the Duke of York's Theatre, has given birth to twins—boys—and numerous have been the congratulations received by the father and mother. Miss Best and Mr. Seymour Beard, who had known each other from childhood's days, were married on Dec. 22 last at St. Patrick's Church, Hove.

O'Mara Company at Liverpool.

The O'Mara Opera Company commence their season of grand opera in English at the Shakespeare Theatre, Liverpool, on Boxing Day. Last year this company eclipsed all previous opera records at this theatre. The fact is specially creditable, for the Shakespeare is a theatre which has made history in the world of opera.

W. S. Percy in Australia.

News is just to hand of the triumph of W. S. Percy in the role of Pony Twitchem, in "Theodore & Co.," which had such a successful run at the Gaiety a few years ago. The Australian press are very eulogistic in their praise of his performance.

"Aladdin" Greets Princess Mary.

When the Queen and Princess Mary, who were accompanied by Viscount Lascelles, visited Leeds on Thursday last, a halt was made en route to enable Marie Brett and Desiree Ellinger (Aladdin and Princess respectively at the Theatre Royal) to present a bouquet to the Princess in honour of her visit to the city.

A Manager's Benefit.

On Thursday next, Mr. Jerold E. Reed, the manager of St. John's Theatre, Warwick, will take his complimentary benefit. The principals of the Leamington and Warwick pantomimes will provide the programme.

British Folk Festival School.

Rutland Boughton's musical nativity play, "Bethlehem," will be played at Folk House, College-green, Bristol, on Jan. and two following evenings. The cast includes Kathleen Davis, Dorothy D'Orsay, Copley Clark, Sheerman Hand, Seymour Dossor, and other members of the school.

Christmas at the Old Vic.

Goldsmith's "She Stoops to Conquer" will be revived at the Old Vic. on Boxing Day. "Much Ado About Nothing" will be given on Saturday afternoon. Wallace's "Maritana" is billed for Thursday and Saturday evenings.

"The Beggars' Opera" for Paris.

Taylor Platt and Wilfred Eaton's company of "The Beggar's Opera," which has been touring successfully in the big towns since July, finishes its tour at Theatre Royal, Brighton, this week. From there they have arranged to take the company straight over to Paris to open at the Theatre Caumartin, for a four weeks' season commencing yesterday (Tuesday). It will be interesting to see whether Paris endorses the verdict of London.

The King's, Gainsborough.

The King's Theatre, Gainsborough, after being closed for some little time, reopened on Monday night under new management. The lessee is now Mr. A. W. Hyde, and the resident manager Mr. J. G. Dunn. During the interval the theatre has been thoroughly cleansed and redecorated; also fitted with a quantity of new orchestra stalls, and started its new career with a strong variety company.

Mr. Robert Evett's Plans.

Mr. Robert Evett will, if it is a success, transfer the forthcoming revival of "The Maid of the Mountains" at Daly's to another theatre. Should the public support of the play not come up to expectation, Mr. Evett intends, if possible, to produce another musical play at another theatre, on lines similar to those that have been successful for so many years at Daly's. Miss José Collins will continue with him as his leading lady.

A Forthcoming Wedding.

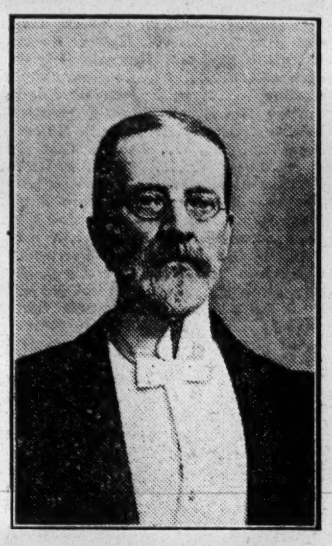
The many friends of Mr. Alfred van Noorden, managing director of the Carl Rosa Opera Company, will be interested to know that his only daughter is getting married on Jan. 11 to Mr. W. Goodman, M.C., a member of a well-known Plymouth family. The Carl Rosa Opera Company will be represented at the wedding as a tribute to the esteem in which all members of the organisation hold Mr. Van Noorden.

A Change of Policy.

The Metropole Theatre, Glasgow, for many years the popular drama house of that city, will on Monday, Jan. 9, adopt twice-nightly performances, and the programme will be of a lighter character, revues and vaudeville turns being the principal attractions.

DEATH OF BLACKBURN THEATRE PROPRIETOR.

There will be much genuine regret in British theatrical circles by the news of the death, on Saturday, of Mr. Edward Herman Page, proprietor of the New Princes Theatre, Blackburn, who had reached the ripe age of 76 years. Deceased had spent his life in the profession. In the early days he was conductor for Sir Julius Benedict, the famous composer, whose best work is "The Lily of Killarney." He held this post for ten years, and for a similar period was conductor of the Carl Rosa Opera Company, with which he had



THE LATE E. H. PAGE.
Photo by P. T. Clarke.

maintained interesting associations for a long time. Coming to Blackburn, he threw himself into the musical life of the town, being conductor of the Blackburn Opera Company for over 30 years and organist of St. Alban's R.C. Church for 37 years. He was very strict in his religious duties, and had rarely, if ever, been absent from his post, being at the organ the Sunday before his death.

Mr. Page came to Blackburn 40 years ago to open the old Lyceum Theatre in New Market Street. Twenty years later he took over the Princes Theatre, which he has rebuilt, his daughter acting as clerk of works. It was his boast that during the whole of the time he owned these two theatres he had never closed the doors for a single week-night.

Deceased had business associations with many leading companies in the country, and he was a personal friend of several theatrical celebrities. He was quiet and unassuming, and always willing to assist in any worthy cause.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Cochranian Comicalities.

Looking in at a recent rehearsal at the Oxford, we found Charles B. Cochran and his producing lieutenant, Frank Collins, blithely putting the finishing touches to the "Babes in the Wood" pantomime, due there to-night. Fun-provoking features include much droll "business" for the Dolly Sisters as the Babes; for A. W. Baskcomb, as the faithful but funny Nurse; for pretty Miss Joyce Barbour, as Maid Marian; for the vivacious Miss Nellie Taylor, as Robin Hood; for the comic, Albert Bruno, as the Wickedest of Wicked Uncles in the Naughtiest of Night Clubs; and for George Hassell and Tubby Edlin, as the Two Robbers. A picturesque figure of the cast will be Mr. J. Scott-Leighton, who will appear as Father Time.

The Promise of "Pot Luck."

A preliminary glimpse of the new revue by Ronald Jeans and Dion Titheradge, "Pot Luck," to be presented by Messrs. André Charlot and Paul Murray at the Vaudeville to-morrow afternoon, revealed a quaint episode suggested by Sir James Barrie—a feature which must not yet be more fully described. Also some indescribably funny dances devised by Jack Hulbert and H. Hyson, and several startling sufferings for the harassed "hero," who is labelled Mr. Putupon.

The Court Christmas.

We also found everything going smoothly at the Court for the Christmas play, entitled "The Great Big World," which is likewise due for production to-morrow afternoon. In this fairy play by Mrs. Katherine Fielding-Barnsley excellent acting parts have been allotted to Miles Malleson, J. Wood-Ingram, Miss Margaret Yarde, Miss Patricia Hayes (just in her early teens), and Miss Mary Grey.

George Robey Jests.

Our preliminary pilgrimage found everything apparently in perfect order for to-night's Wylie-Tate production of "Jack and the Beanstalk," despite the fact that George Robey—rehearsing vigorously with the Beanstalk's Jack (Clarice Mayne)—was suffering from a cold extensive enough to freeze the young blood of all present! Nevertheless, G. R. looks like coming out strong in at least three of his musical numbers, namely, "Mrs. Mephisto," "You Know What I Mean!" (dealing with slum society scandals) and a very touching ballad, called "I'm Only a Poor Little Nobody!"

As we were leaving Lieutenant George Robey, C.B.E. (for G. R. is a hon. lieutenant now) warned us to warn patrons of this pantomime to watch out for a certain Spider!

A Three Plot Play.

At the Strand just now matters were going gaily with the final preparations for the Robert Courtneidge-Richard P. Burton production, "The Thing That Matters," which was then still billed for presentation to-morrow night. In these days of somewhat thin-story plays, it is worthy of especial advance notice that this new drama seems to possess three plots!

Consequently, the play contains plenty of dramatic doings for Arthur Bourchier, Miss Kyrle Bellew, Holman Clark, George Relph, Louis Goodrich (brother of Allan Aynesworth), Owen Roughwood, Miss Rosaline Courtneidge (a very young and vivacious daughter of Robert), Arthur Eldred, Tom Reynolds, Miss Dorothy Holmes-Gore, Miss Violet Graham, and the ever-welcome Lady Tree.

Windmill Man-ners.

Quite a neat little story is, we find, running through "The Windmill Man," which Bert Coote will present at the Victoria Palace on Boxing Day for a series of matinées. And, of course, it should be a "meaty" play and a merry, seeing that it has been written by that ripely experienced librettist-lyrist, Fred Bowyer.

This production synchronises with the blithe Berf's fiftieth year on the stage. But then you must remember that B. C. started histrionic life as a baby on the boards!

A Wimperis Work.

It seems highly probable that the Co-Optimistic comedians will in due course be seen in a new playlet by Arthur Wimperis. This new work by A. W. seems to be of quite a "tense" type.

Continuous Crime Drama.

When the flying folk in "Peter Pan" have finished aviating some five weeks hence at the St. James's, there will be seen there a "flyer" of a most shudderful sort. This is an American drama called "The Bat" (long ago announced in these columns). Collin Kemper, a celebrated American producer, has just arrived to produce this play for Gilbert Miller. "The Bat" is a melodrama of startling substance, having, in fact, a new crime every few minutes!

Christmas at the Everyman Theatre.

Mr. Norman Macdermott has provided an agreeable season for patrons of Everyman at Christmas. In the evenings, beginning Dec. 26, there will be a revival of Granville Barker and Laurence Housman's charming comedy, "Prunella," with music by Joseph Moorat, for which an orchestra will be installed in the theatre. The cast will include Miss Ann Trevor in the name part, Mr. Milton Rosmer as Pierrot, Mr. Brember Wills as Scaramel, and Miss Joan Cadell as the chief aunt.

For the matinées Mr. Macdermott has arranged for the Iris hPlayers to appear in some of the most famous plays from their repertoire. The first bill will consist of J. M. Synge's "The Shadow of the Glen" and William Boyle's "The Building Fund."

Mary, the Contrary.

Early in the New Year Miss Rosa Lynd will produce and appear in a new four-act comedy, at present entitled "Mary, Mary, Quite Contrary," that Mr. St. John Ervine has written for her. The possibility of producing the piece in Liverpool or Manchester prior to bringing it to London is being considered, but in the meantime negotiations are pending for a London theatre.

"The Czarina."

Mr. Basil Rathbone will play the leading rôle in "The Czarina," the new three-act costume comedy, in which Miss Doris Keane is to appear at the Empire Theatre, New York, about the middle of January. Mr. Rathbone has been very kindly released from his engagement with "The Edge o' Beyond," at the Garrick Theatre, by the courtesy of Mr. Julian Frank.

Later on Miss Keane, with the same play, will come to London. "The Czarina" deals with a romantic episode in the life of Catherine II., Empress of all the Russias, which, of course, will be Miss Keane's rôle.

King of Peacocks.

On Monday next "The King of the Peacocks," a play for children, starts upon what it is predicted will be a successful run at the Repertory Theatre, Birmingham.

"Make Believe."

At the Liverpool Playhouse "The Saving Grace" finished its short revival on Saturday evening, and at present rehearsals are in full swing for the Christmas attraction, "Make Believe," which is from the pen of A. A. Milne, with lyrics by "Touchstone" (C. E. Burton), and music supplied by Georges d'Orlay. The opening night is Saturday.

Children's Plays.

The Margaret Morris Theatre is not to be behindhand in regard to Christmas plays. Beginning to-day (Wed.), performances will be given of "The Land of Funny Features," by Phœbe Gay, and "Puss in Boots," all acted by children. The season will last four weeks.

CHISWICK'S YOUTHFUL SHAKESPEARIANS.

The Chiswick Education Committee are fortunate in winning the co-operation of Sir Oswald Stoll, whose beautiful theatre was on Saturday filled from floor to ceiling by young enthusiasts of the drama. Mr. Ben Greet's clever company players could not have made a more suitable selection, and Shakespeare's "A Midsummer Night's Dream," met with an enthusiastic reception. A great joy was Mr Ben Greet, who again filled the rôle of Bottom. The little ones screamed over his drolleries; he and his "crew of patches" proved irresistibly funny. But perhaps what fascinated the youngsters most was the peep into Fairyland. Oberon was splendidly played by Mr. Leslie French, and Titania, in the hands of Miss Lilian E. Simpson, lost none of her charm or sweetness. Miss Mattie Block's Puck was distinctly a wonderful performance, the audience cheering her to the echo. The Duke, Theseus, found a dignified exponent in Mr. Douglas Ross, while Mr Frank Dennis was particularly good as Egeus. Mr. Fredk. Sargent scored as Demetrius; Mr. Frank Darch was Lysander, and could not have done better; Miss Madge Whiteman achieved success as Hippolyta, and Miss Joan Chard did well as Helena. The performance of "Pyramus and Thisbe" in the final act excited hilarious merriment; Mr. Geoffrey Wilkenson as Flute amused with his antics, while Mr. Leonard Trollope was droll as Snug. Mr. H. Whitwell Firth added to the joys of the comedy as Starveling. The production was capitally staged, and the incidental dances by Mlle. Anna Bromova were skilfully interpreted by a company of juveniles.

An Enterprising Manager.

Mr. Victor Stevens, junr., who has had control of the new Floral Hall and Theatre since its opening last spring, is giving his patrons a round of varied attractions for the winter season. His engagements include Frank Forbes-Robertson and company, Potash and Perlmutter, and other popular companies, and the variety companies include Berkeley Perkins and his Pierrotic Fantasy "Talent," who are appearing this week, the artists including Muriel Parmenter, Dorrie Mayew, Louis De May, Jack Hopner, Fred Woller, Ellis Williams and Berkeley Perkins. Mr. Stevens is also arranging for a pantomime company for the new year.

The Abdulla Almanack.

An almanack both useful and ornamental is again supplied by the Abdulla Company of cigarette specialists. The illustrations take the form of highly interesting drawings by eminent artists, of seasonable sports in all parts of the world, from the tropics to the icy North. The illustrations are all artistically drawn, the colouring being particularly effective. In accordance with the annual practice of the firm 10,000 copies are offered for sale, at the price of 1s. 6d., for the benefit of the British Red Cross Society, Abdulla & Co. bearing the expenses of production.

A Play Competition.

The proprietors of "The Gallery Gazette" are organising a Play Competition for the best play submitted before March 15, 1922. A prize of £25 is offered, together with production at a London theatre. A unique condition is that the play must be in three acts with the same scene, and contain no more than four characters. The judges appointed are: Leon M. Lion, Ernest Cecil, and Frank Free, while J. T. Grein will act as umpire. Full particulars are to be found in the January issue of the "Gazette."

LEGAL PROCEEDINGS.

AN IMPORTANT DECISION.

MUSIC PERFORMING RIGHTS.

In the King's Bench Division on Friday, the Bradford Corporation were sued by the Performing Right Society, who alleged that the Corporation had infringed their copyrights by permitting the performance at the municipal concerts at Bradford of a number of compositions controlled by the Society. The latter accordingly claimed an injunction and damages.

Mr. Justice Roche, in giving judgment in favour of the plaintiff, said there was some difficulty in obtaining exact knowledge as to what works were controlled by the plaintiffs, and that difficulty evidently influenced the Corporation in not joining the Society, because they thought they were being asked to do so merely to be told what works the Society controlled. The point to be decided was whether the Corporation performed or authorised the performance of the works in question, and in his judgment in most cases they did. A waltz complained of was selected by the bandmaster employed by the Corporation, and therefore the Corporation were responsible. In December, 1920, two copyright songs were actually included in the printed programme for one of the concerts, and therefore that amounted to an authorisation of the performance.

In January the defendants issued a notice warning all performers against performing copyright music, and disclaiming responsibility for any such performance, but that did not deprive the plaintiffs of their remedies.

The damages due to the plaintiffs were the fee they would have been paid for the right to perform the works, and therefore he gave them judgment for £10 and costs. It was not necessary to grant an injunction.

Counsel for the defendants having intimated that the Corporation were willing to give an undertaking not to perform any of the works specified, his Lordship said he considered that that was sufficient.

Mr. Justice Branson gave his considered judgment in the action by the Performing Rights Society, Limited, against the London Theatre of Varieties, Limited, on Wednesday.

The judge held that plaintiffs were not a trade union within the meaning of the usual definitions, and that this part of the defence failed; further, that plaintiffs were assignees of that part of the copyright in the songs which consisted of the performing rights, and that they were entitled to maintain the action in their own name. He also said they were entitled to an injunction restraining defendants from committing further infringements of the copyright. He awarded nominal damages of twenty shillings, and gave plaintiffs the costs of the action.

A stay of execution in respect of the costs was granted.

LITTLEHAMPTON CASINO APPLICATION.

Before the local Bench, on Monday, Harry Ernest Joseph made another application for a theatrical, music and dancing licence for the Casino, Littlehampton.

This licence was refused a short time ago owing to an objection being raised by the Actors' Association and the Association of Touring Managers. Three weeks ago the applicant endeavoured to secure this licence at the Arundel Bench, but although there were no societies represented on this occasion the magistrates refused it.

Reading from a document, Mr. Joseph said this was an entirely different application, as it was for a full theatrical, music and dancing licence, and he understood all he had to do was to satisfy the Bench that he was a bona-fide manager, and that the place was in a proper and sanitary condition (at his own request Mr. Joseph was allowed to make this statement on oath). He went on to say that the Public Health authorities had made no complaint against the premises, and that nobody amongst the 12,000 inhabitants had been brought to prove that he was not a fit and proper person to have a licence, or that the place was not fit and suitable. He was prepared to prove that the evidence given by witnesses at the last hearing in opposition to this application was libellous, and he also objected to Mr. Lugg being allowed to raise any objection to this licence on behalf of the Actors' Association, as he was not a person practising as a solicitor. The magistrates' clerk pointed out that any person could raise an objection to a licence.

Mr. Lugg here interposed and said the Actors' Association strongly objected to this licence being granted and also to the application being again heard. He contended that the matter had been adjudicated upon by a proper tribunal, and if Mr. Joseph wanted it re-heard he must appeal to a higher court.

Mrs. Joseph then entered the witness-box, and giving evidence, under the name of Lena Margaret Stanton, in reply to applicant's question, said she lived at Portland Lodge, Littlehampton, and was an actress and manageress. She was the owner of the Casino, which was erected nine years ago, and passed by the police and bench as a proper place for cinema, dancing, theatricals, etc. She had never had any objection from any controlling authority, sanitary inspector of the police as to the premises. Mr. Joseph had acted as her manager in all her affairs and had always applied for licences on her behalf. She had never heard any complaint from patrons, performers, managers, police, or anybody qualified as an actor against him, and as a business woman considered he was a fit and proper person to act as manager. She would be prepared to make any alteration that the sanitary authority or police required. She had read defamatory and libellous statements, which appeared in the Press, after Mr. Joseph's first application, and consequently could not get any business.

At this stage the fact was elicited that witness was the wife of applicant, and she was severely admonished by the Clerk for giving evidence on oath in her wrong name. She said her full name was Lena Margaret Joseph, but thought she was in order in using her professional name, as this was a business affair. She was unable to get any work now, as she had been advertised all over the world as a swindler. The magistrates said they were not there to consider what was said about applicant or anybody else in the Press, but to consider the application for this licence on the evidence submitted.

Mr. Joseph said he contended the Bench were misled before by libellous and defamatory statements. The question for them to decide was whether he was a fit and proper person to hold this licence, and the owner had said she thought he was.

Mr. Casson, secretary of the Association of Touring Managers, said he objected on similar grounds to the last occasion.

The magistrates refused the application and said the applicant must appeal to a Higher Court if he was not satisfied.

Mr. Joseph said he would do so, and also proceed for defamatory libel in that Court.

ACTORS' ASSOCIATION MATTERS.

PROPAGANDA MEETING.

At last week's propaganda meeting, with A. G. Fry in the chair, an idea for helping to relieve the present distress was brought forward by Mr. Victor Lusk, who said that if a West-End theatre could be taken, and plays with large casts put on, it would find work for many artists at the minimum salary. A different cast could be put on each three nights.

The question of finance was raised by Mr. Fry, who said that the Association could not finance the idea. The scheme was similar to the existing Unemployment Fund, which hoped to start its first company soon. It was possible that the existing scheme might grow in time to Mr. Lusk's scheme.

In reply to a member's question, Mr. Fry announced that the Council had decided to postpone, sine die, the discussion of both agency schemes at present before them, as they had too much on hand at present. They were, however, still of the opinion that an agency scheme will be accepted. The promoters could put their schemes before the new Council.

The Unemployment Fund.

The treasurer of the Unemployment Fund, Miss Jessica Black, then made a statement with regard to the fund. The amount in hand, she said, was 100 guineas, and they intended to put the first company on when they had received £200. She thanked everyone for the help they had given, and particularly Miss May Conrad, who had helped greatly.

The Committee had decided not to touch the fund for expenses until £200 had been raised, but as it was an urgent matter to raise expenses, they had decided to hold a small whist drive in aid of this object. This would be held in the Minerva Café, on Dec. 29. If the Unemployment Fund was successful, she concluded, it would be the greatest piece of propaganda for the Association.

Mr. Fry announced that Lady Wyndham had offered the use of one of her theatres for a matinée in aid of the fund, and that there would be a special Sunday concert at the Palladium shortly.

Mr. Alfred Lugg dealt briefly with his candidature for the West Norwood division of the L.C.C., and appealed for help in order that no licences could be granted without the knowledge of the Association.

He thought that the Licensing of Managers Bill would be introduced to Parliament next year.

Minutes of Council Meeting Held Dec. 16, 1921.—Present: Mr. A. Harding Steerman (in the chair), Messrs. Herbert Pearson, Eric H. Albury, David Leslie, Alfred Harding, Walter Gay, Luke Forster, Charles R. Stone, A. George Fry, O. B. Clarence, Murri Moncrieff, Robert Lord, C. Hargrave Mansell, Alfred Lugg (Secretary), Misses Lisa Coleman, Gladys Holliott, Mrs. Saba Raleigh, and Mme. Isabel Beresford.

It was decided that the offices should be opened the following Saturday—Christmas Eve—for the purpose of distributing letters only.

Secretary's Letters.—Message from Mr. Frank Denis regretting his non-attendance. Further letters from Mr. Rowland of the Theatrical Managers' Association, Messrs. Grossmith and Malone, H.M. Office of Woods, Messrs. Garrett, White and Poland, Mr. Claude B. Yearsley, Mr. Jack Hobbs, and the Secretary of the Actors' Day Fund.

Reports of the "Ways and Means," Nominations, and House Committees were read and adopted.

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TO OUR READERS.

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MRS. ARIA WRITES

ABOUT FASHIONS ON AND OFF THE STAGE, AND OF MANY OTHER MATTERS.

IT is really good to note the sincerity of the enthusiasm and interest with which Princess Mary and Lord Lascelles are followed whenever there is word of their coming.

But how difficult must have been, and must still be, a betrothal in Royal circles! The accessories to the fact of proposal and acceptance are bound to be formal, even should a real love inspire both hero and heroine, and it is patent that Princess Mary and Lord Lascelles are not lacking in the best quality of romantic rapture. Ask papa, mamma, grandmamma, all the aunts and brothers, prime and potential ministers what must have been the order of the pre-engagement days which culminated in deeds all legally engrossed, mansions and castles standing full-furnished to attention. However, preliminaries well accomplished, sealed and signed, the announcement was received with unadulterated joy. I fall to poetry, to my shame. May I be forgiven for it—with other more heinous literary sins:—

Mary, Mary, uncontrairy,
When did you gladly know,
Your marriage bells might peal Lascelles,
With bridal maids all in a row?

The real list of those bridal maids is already in the making, and there is some talk that the golden veil may be a righteously-chosen headgear. Headgear is, on all costumes, the most important note, whilst another scarcely less insistent is the sleeve. To the eye of the casual beholder, the puffed, the tabbed, the leg of mutton, or the bell shape may indicate the exact period the wearer wishes to recall. I would indeed guarantee to impress a date upon the most modern frock were I allowed to design its sleeve; and talking of sleeves, we may observe thankfully that last season's practice of revealing the armpits grows surely from favour, and the concession of a couple of inches of net or chiffon may be written down amongst other causes for gratitude this Christmas.

I should include in that same category the presentation, by James Fagan, of Goldsmith's jolly old play, "She Stoops to Conquer," but on the whole may find cause for rejoicing that I did not live in the times when so much curtsey and crinoline went to the social sum. It must have been such a bore to be eternally bowing, fluttering a fan, and having your mittened hand kissed, while trailing ribbons and laces fell about your arms and from your cap. But on the stage I love meeting these, and I adore his style, and don't care in the least how old Alfred Clark looks as Tony Lumpkin, although his mother, Miss Yarde, discounts such reality with her flagrant horror of approaching fifty. I suppose one of the reasons why we may take blessed assurance that the crinoline will never again become popular is its inconvenient inflation in a bus or a small flat.

Ena Grossmith ought to consider shortening her petticoats in the front, otherwise I have no fault to find with her except the restlessness explicable on a first night in any sincere young artist when taking a part so full of tradition with which she had doubtless been stuffed.

Eileen Beldon looked very pretty in her brown dress with green bows, perhaps the red satin cape was a little modern, but who cares? Certainly not the first-night audience, who seemed to be enjoying rapturously and wisely every movement of Miles Mallison as Diggory, and every line spoken by that most admirable actor, H. O. Nicholson.

It was rather an interesting audience, too, of course including beautiful Mary Gray, who sat in a box with flowers and gold-bound coiffure, and George Moore in the stalls, and Cunningham Graham, easily, with Lord Ribblesdale, the masculine elegance of London, which I pause to consider seems in danger of much desertion this Christmas time. Everybody appears to be determined to leave it, and there is much hurrying towards the shops by the girls who would do this becomingly and inexpensively.

Happily the tweed, the corduroy, and even the velours costume is to be found in reduced circumstances whence it is rumoured they will further fall during the January sales. However, it is quite good enough that for an expenditure of about seven guineas, admirable coats and skirts can be secured, and that the same sum is needed for the long wrap which shall with a loose becomingness enclose these for train wear.

The word train suggests the beauteous many who, under the artistic guidance of Mr. Reville, made their most beautiful bow at the Globe Theatre in the "Seven Ages of Woman," the while Constance Collier, in orange and silver with a jewelled lace coronet, recited the verses specially composed by Edward Knoblock. Mrs. Hackett, in green and silver; Gladys Cooper, as a bride, and Daphne du Maurier, wearing a tunic and the most delicious glancing-back smile, were sights to see and remember.

Alas! now I have only a little space to explain the details of that sketch, which may, however, be confidently left to any worthy imagination to picture, when I mention the lower part of tunic of dull blue tissue and the upper portion of royal blue sequins embroidered with silver. It is worn by Miss Lindsay in "Charley's Aunt," at the Duke of York's Theatre, where there are other gowns well deserving to be chronicled—added attractions to the dear old farce which deserves its "still keeps running" record.

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WEST-END MANAGERS AND THE VALENTINE CONTRACT.

ACTORS' ASSOCIATION MEETING.

NEW YEAR CONFERENCE ARRANGED.

Hints of possible differences with the West-End managers were given at a meeting of the Actors' Association at the Ambassadors' Theatre on Sunday afternoon, held for the purpose of commemorating the work of the late Sydney Valentine, which culminated in the standard contract, which is named after him. Mr. J. Fisher White presided over a moderately good attendance and was well supported by members of the Council, including Miss Lilian Braithwaite, Miss Gladys Elliott, Madame Isabel Beresford, Messrs. Ben Webster, A. Harding Steerman, Frank Irish, Luke Forster, F. B. J. Sharp, Alfred Lugg (secretary), and others.

Tribute to Sydney Valentine.

The Chairman said he felt there were many better able than he to speak about Sydney Valentine. For instance, he had a letter before him from Mr. Sydney Paxton, who very much regretted that he could not attend, especially as he would wish to be present, if only to join in a few moments of silent reflection in memory of their late revered leader.

Mr. Sydney Paxton, said the Chairman, could, as well as anybody perhaps, have told a lot about Sydney Valentine, particularly of his early days, when they were together in Compton Comedy Co. for some years. Mr. Fisher White also read a letter from Miss Sybil Thorndike, who was unable to be present.

Continuing, the Chairman said that strangely enough he never met Sydney Valentine until as late as 1915, although in 1897 he understudied him at the Haymarket, in "A Marriage of Convenience," and in 1908 he played his part for six weeks in "What Every Woman Knows," while he underwent a serious operation. Later they played together at the Coliseum in a sketch called "The Iron Hand," a war propaganda thing by Hall Caine, and there he had the good fortune to dress with him. He found, as everyone who knew him had found, that he was a most congenial and delightful companion.

Those who had worked with him in the theatre and on the A.A. Council would recall his one great characteristic, and that was his disarming smile. Whenever things were a bit heated, Valentine's smile would completely dispel the rancour. It was the most disarming smile—in a man—he had ever met.

Of his work as an actor it was unnecessary to speak, as for years he had occupied a very high position in the profession.

His work for the association was monumental. The operation of 1908 had not relieved him much, and he was always fighting against ill-health. It spoke tremendously for his energy and enthusiasm, and his courage of spirit that so few people knew how much he suffered. He reminded him (the speaker) of the great Savonarola, he semed to have the same enthusiasm and pluck, the same disregard of those in authority when he thought they were wrong, and he had the same reforming zeal, and he, like Savonarola, had the honour of a martyr's death.

That brought him to Sydney Valentine's great achievement, the Valentine Standard Contract. How he worked for that perhaps only those on the Council really knew. He was a man of peace naturally, but in the fight for the under-dog he knew no hesitation at all in taking up arms.

The chairman then referred to the tragic circumstances of Mr. Valentine's last illness, and said that the very best way they could commemorate his work was to stick together, and they would hear that there might be a very good reason for that. If they could in any way help the cause of solidarity within the ranks of the Association they would be doing what Sydney Valentine would most wish them to do.

Mr. Fisher White referred to the Equity Association of America, and the South African and Australian Associations. The first-named had about 20,000 members, and the others had almost 100 per cent. of the actors in those countries. In this country they had nothing like that. He gave them as a motto for the New Year: "Compel Them To Come In." Another motto, of which Valentine would have approved, was the old Latin proverb: "Suaviter in modo; fortiter in re." (Applause.)

The Standard Contract.

Mr. Alfred Lugg, who followed, said that the greatest thing, in his mind, that Sydney Valentine ever did was that which no other man had ever done for the profession, the gaining of the Standard Contract for all West-End engagements.

Eventually the contract was negotiated—and perhaps the greatest force, apart from the power of Sydney Valentine, was the absolute honesty of Mr. John Gatti. When the contract was finally settled—as they all knew it was nothing like what they anticipated or hoped for as a charter for the West End—Mr. Gatti said: "This is a beginning. Be satisfied with this small beginning, for from them great things may follow." They accepted that as being as important to the situation as the contract itself, and by Mr. Gatti's consent and by the consent of the West-End managers, it was understood that that was to be the beginning. They had never pressed for improved conditions, because of trade and industrial slumps, which they knew must immediately affect the theatre. They had absolutely accepted the contract, and had abided loyally by it, and had not attempted to win anything further even though something further was decidedly promised them.

Managers' Move.

Correspondence had recently passed between the Actors' Association and the West-End Managers, said Mr. Lugg, and he proceeded to read a letter, dated Nov. 2, from Mr. H. W. Rowland, the secretary. In this Mr. Rowland stated:—

> For some time past it has become increasingly clear by experience that adherence to the Valentine Standard Contract in its entirety is impracticable. In these circumstances it is no longer possible to enforce the use of this particular form of contract without variation, and I am desired, on behalf of the Society, to inform your Association accordingly. Although no time was stipulated for the period for which the form should be used, many managers, no doubt, and your members, will continue to find the contract a useful one, but it would be detrimental to the interests of the profession to regard it otherwise than as a model which, in individual cases, may be subject to such variation as circumstances may necessitate or the contracting parties agree.

To this Mr. Lugg replied:—

I thank you for your letter. I have been instructed to reply, asking you kindly to explain a little more fully the attitude of your Society. You say that "many members will continue to find it a practical and useful contract, but the Society is of opinion that it would be detrimental to the interests of the profession to regard it otherwise than as a model contract." Will you let us know in what way it is detrimental? I am sure you will find the Actors' Association anxious to do nothing at all which might hurt the industry. When you speak of a model contract subject to such variation as the circumstances necessitate or the contracting parties agree, do you wish us to understand model contract as minimum contract? My Association will hold itself prepared to meet your Society at any time to discuss any difficulties which have arisen, and that I think they have a right to claim under the Arbitration Clause. I feel sure your Society is ready to do anything right in the matter.

To this an acknowledgment was received from Mr. Vedrenne, saying that he could not reply until the letter, a copy of which had been sent to him, had been before the society. Mr. Rowland did not reply.

On Nov. 14 he (Mr. Lugg) wrote again:—

My Committee is most anxious to discuss with your Society any point arising out of the contract, and have asked me to express their willingness to meet your Society at any time. Until such a meeting has taken place, I am sure it will be agreed that the contract stands, and the A.A. must hold itself at liberty to take any action it may deem necessary in any case where the Valentine contract may be violated. (Applause.)

To that a reply was received from Mr. Vedrenne, in which he explained that his society would not be meeting for some weeks.

He added:—

I do not think any useful purpose would be served by enlarging upon the letter of the Society relating to the Contract. As our letter stated, experience has shown that the contract is not a contract we can use in its entirety in every case. Sometimes a manager, and sometimes the artist, may, for good reasons, find modifications necessary or desirable. Under these circumstances the Society considered it courteous to inform you of the decision arrived at. As to the use of the word "model," I am quite sure the Society do not consider it as a synonym for minimum.

Then a further letter was received from Mr. Vedrenne, saying that the matter was going before his society at their next meeting.

The Council again considered the matter on Nov. 26, a further letter was sent to Mr. Rowlands:—

"Mr. Vedrenne's letter of the 14th was brought before my Council last Thursday, and I am instructed to say how much they regret to note his view that no useful purpose would be served by enlarging upon your previous letter. The form of contract was arrived at after negotiations spread over a period of nearly nine months and it is and always has been the intention of the Association to abide by its terms. Your letter of Nov. 2 was the first intimation that your society did not share that intention. If managers are at liberty to make variations they may refuse to pay salaries for rehearsals, or depart from other vital clauses of the contract. We cannot think this is the real desire of your society, and request you to appoint delegates to discuss with us in particular the variations of the contract that may be deemed necessary. I must ask for an immediate answer."

Mr. Lugg explained that he asked for information as to the particular points which the managers felt should be discussed, so that the Actors' Association Council could be au fait with the difficulties, and pointed out again that they were most anxious to discuss any points arising out of the contract. He repeated that until such a meeting had taken place it should be agreed that the contract stands, and added that the Actors' Association must hold itself at liberty to take any action that it found necessary in any case where the Standard Contract is violated.

Ready to Meet.

On Nov. 28, Mr. Rowland wrote stating that it was impossible to reply at once, as his society was not meeting until Dec. 6. On Dec. 8 came another letter from Mr. Rowlands, in which he stated that the correspondence had been read at his society's meeting. The letter proceeded:—

"I am desired to inform you that the society is prepared to appoint delegates to discuss the position of this matter with your delegates. I do not think it will be possible for us to make any appointment until the New Year."

Mr. Lugg said he then wrote asking for a definite date, so that they could be sure their delegates would be able to attend, and concluded by again stating that pending the decision of the meeting the Standard Contract stands in its entirety until any modifications may have been agreed between the two associations.

The "Closed Shop."

Miss Gladys Elliott said the matter was so serious that all of them should go away from that meeting with a solid determination that no matter how bitter the question, there should be no disruption. They must show a perfectly solid front, and let it be known that they were determined to fight if necessary. Their profession was the one which appeared to have the least rights, the least consideration, and very often the most hardships. If they stood together as they should do, and only cowards would back out, they would not only have their rights in regard to the contract, but obtain other benefits, which would enable them to support and guard those who had fought with them. Why should they not become a closed shop like the South African and Australian Associations? They had set the example, and it was entirely in their own hands to carry on. The time was coming when those outside the Association would not be able to come in. In America now they would not have actors from England who were not A.A. members. They would be contributing to the work of Sydney Valentine by standing for all that he did. (Applause.)

Mr. Frank Irish said they had been treated very cavalierly in the matter by the managers, but he thought they should be quite firm in their attitude. It was for the London members to stand firm, and that would make it much easier for those in the provinces when their turn came.

Meeting a Deficit.

Mr. Casson said he presumed the Council wished to know if they could rely on the support of the members. He thought the Council should know any question of pay or conditions, such as the absolutely vital ones of payment for rehearsals and provision for clothes must be guaranteed. (Applause.) The fact was that the managers had experienced a boom, and they had now got to the point where they were feeling the pinch. Economically the deficit they were making had to be met somehow, and if they, the actors, were willing to allow it, they would take it out of them. The other alternative was to take it out of the landlords. If they, the actors, gave in, the rents would stay up, and they would have to pay it; that was what it came to. They should insist on security of tenure, payment for rehearsals, and at least the minimum as regards clothes which they now had. (Applause.)

Miss Carlotta Anson gave her experiences of living in town recently, and quoted figures to show that however carefully one lived, it was impossible for girls properly to maintain themselves on the salaries offered. The cost of living, according to her figures, showed a reduction of 1s. 10½d. For that managers wanted to take off 10s.

The "Special Week."

Mr. Jevon Brandon Thomas asked the Council to consider the question of the "special week," which was becoming very frequent now. A play would have a week "trying out" before coming to London, and that meant two weeks rehearsal without pay. Before long they would find that almost every show would be tried out, and it was a point which should be watched.

Statements regarding salaries below the minimum were made, and the Chairman promised that the points raised should receive the serious consideration of the Council.

In answer to a question, the Chairman said that the Council had not yet determined the exact procedure for the conference with the managers. They wanted to hear what the managers had to say first. They estimated that 85 per cent. of the London actors and actresses were members of the Association.

Facts and Figures.

Dealing with a reference to the salaries of the office staff, Mr. Lugg gave some interesting figures. If they thought the secretary was overpaid or underworked, he said, they must get rid of him. With reference to the staff, no one could have a more loyal or willing body of workers. The office had paid out a sum well over £2,000 which had been recovered without the aid of soliciters. He was paying out in a day or so a further sum of nearly £200. Death levies amounted to over £900; the solicitors had recovered over £1,600, and they had paid out in protection funds over £400. Practically every day 200 letters were written by the office. The total number answered, irrespective of those originated, was nearly 16,000, and they had originated over 10,000. Then much had been done for members and non-members as a result of the victory won on the payment of rehearsals. He claimed in one case £1,500 from one manager for one production. Over the standard contract recently a management who had not strictly abided by it, paid over a cheque for £300, and from so far away as India he had received a cheque for £1,600. The greatest value of the Association was that which they did not seem to realise, and that was what the Association prevented the managers from doing. What was that worth in £.s.d.?

The meeting concluded with a vote of thanks to the proprietors of the theatre and the staff, mover by Mr. Harding Sterman and seconded by Mme. Isabel Beresford.

"THE IRISH JEW."

Comedy in Four Acts, by John MacDonagh, Produced at the Empire, Dublin, on Dec. 12.

Abraham Golder ..... Mr. Paul Farrell
Mrs. Golder ..... Miss Fay Sergeant
Rosie Golder ..... Miss G. S. Ellis
Isidore Golder ..... Mr. S. D. Ellis
Alderman Daniel Barry
Mr. Harry O'Donovan
Councillor Woods .... Mr. James O'Dea
Alderman Sir Alfred Peel
Mr. Frank Fay
Alderman Reilly ..... Mr. Dick Smith
Councillor Sarah Quinn
Mrs. Sean Connolly
Claffey ..... Mr. Ralph Goggin
Professor Maccano .. Mr. Frank Purcell
Miss Murphy ..... Miss Freda Fay
Mrs. Barry .. Miss Patricia Beardwood
Douglas ..... Mr. Laurence O'Dea

Mr. MacDonagh's latest four-act comedy, "The Irish Jew," met with a favourable reception from a packed house. The subject-matter throughout is purely local in action, the dialogue dealing with jobbery in the Dublin Corporation. The play is clever in composition, the smart repartee and humorous dialogue causing hearty laughter. Three of the scenes are laid in a room in the Mansion House, Dublin, the fourth in the Council Chamber of the Dublin Corporation.

The opening act shows the newly-elected Hebrew Lord Mayor, with political views "more Irish than the Irish themselves," preparing a speech for his inaugural banquet at the Mansion House, at which his intention is to clothe himself in the costume of the great patriot, "Robert Emmett," to make an impression upon his visitors. His lordship is visited by several aldermen and councillors of the Corporation in turn, whom by bribes and cajolery try to persuade him from his "out-of-date" policy regarding Irish affairs. The Lord Mayor, however, stands by his convictions, and the opposition side endeavour to put him out of office by means of a trick, in stealing a film due to be shown, at a picture-house owned by the Lord Mayor, on the night of the banquet, and substituting an immoral film in its place. The picture is shown, causing a riot and burning of the picture-house.

The plotters then endeavour to secure the site at a nominal price, and re-sell to the Corporation at an enormous profit for the erection of a proposed new art gallery. Their efforts, however, are thwarted by the cleverness of the Lord Mayor, in exposing the plot at a meeting of the Council, the members of which return him once more their support and confidence.

Too much praise cannot be given the acting of all concerned, the part of the Lord Mayor being played with exceptional merit by Mr. Paul Farrell. Mr. Harry O'Donovan (Ald. Barry) gave a clever character-study (Messrs. Frank Fay (Alderman Peel), Dick Smith (Alderman Kelly), James O'Dea (Councillor Woods), playing their respective rôles admirably, and the remaining parts all being capably filled. In response to repeated calls at the end of the performance Mr. MacDonagh bowed his acknowledgments.

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Mr. Ronald H. Kidd returns this week to his London office at 149, Fleet Street, E.C. 4, and is inviting inquiries from managers in London or the suburbs. He has just concluded a special engagement as publicity manager to Mr. Guy Phillips, by whom he was engaged to reorganise the publicity work of the tours of "Within the Law" and "The Choice." Mr. Kidd, who is succeeded on tour by Mr. W. H. Blackman, continues to act as Mr. Phillips' London press agent, and as business representative to a number of prominent artists, including Mr. Clive Carey, the opera singer, and composer of "The Blue Lagoon" music.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—L., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—Mr. Charles Macdona's company present "Pygmalion," "Man and Superman," and "The Doctor's Dilemma."

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. W. Lothian Gilbert.—The Australian Entertainers.

PALACE.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Alex. Lamont.—"Little Miss Muffett."

Boots, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; M. D., Mr. Fred H. Jackson.—Mr. Leonard Laurence and Miss Dorothy West-Symes and company are presenting, Monday and Tuesday, "Moths," Wednesday and Thursday, "A Bunch of Violets," and on Friday and Saturday "Alias Jimmy Valentine."

Boots, The Chemists, 89-91, Blackburn-rd.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. C., Mr. B. Lewis Bourke.—A well-selected bill includes the Brazilian Trio in a comedy musical act; Chas. Field and Reta Mansell, painters in oil-colours on a revolving screen, and eccentric society juggling act; Berry and Hart (Bert and May), harmonising vocal scena; Tina Paynola, mimic and siffleuse; May Cady, comedienne and dancer; and Bonita, champion lady rifle-shot, assisted by Annette.

BATH.

PALACE.—D., Mr. W. S. Pearce.—For the third week in succession revue holds sway in the staging by Mr. Norman Lee Productions, Ltd., of "The Roundabout," in which Josh Dixon scores as leading comedian.

PUMP ROOM.—D., Mr. John Hatton.—Last Saturday saw the return to an orchestra, and Mr. Jan Hurst, the musical director, was quick to gauge the musical taste by arranging two popular programmes. The special vocalist engaged was the well-known baritone, Lewis Knight.

Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr James McCann; Mus. D., Mr. S. P. Swanton.—Closed for rehearsals of Mr. Fred W. Warden's Christmas pantomime "Babes in the Wood," which will be produced on Saturday next, the 24th inst.

ROYAL HIPPODROME.—Director of Entertainments, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Mr Jack Waller presents here "The Stockpot" on a return visit. The artists include Wyllie Watson, Cecil Gold, Miss Ada Smart, Mr. Jack Waller, Miss Marion Armitage, Mr. Foster Hine, Mr. Frank Penrose, and the Wallace Sextette. The accordion performance of Deveyd and company is quite a feature of the bill, and a hit of no small magnitude has been made by Miss Elsie Burnett, comedienne. Also billed are King Luis and son in equilibristic act, and Hunter and Bob in pantomimical comedy act.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Fleming and Drennan in song and story, and Miss Ivy Irene, a capital comedienne and vocalist.

BIRKENHEAD.

ARGYLE THEATRE.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Tommy Mostol and his company in the capital sketch, "The Rest Cure," afford much amusement. Beaucaire and his Butlers, expert comic jugglers offer an attractive entertainment; Talbot Andrews excels as an actor-vocalist; Bert Lindon and Will Moon, vocalists; Sydney Edwards, card manipulator; Carlos Menard, violinist; The Two McCrains, dancers; Austin Leighton, vocalist; and Brown's Royal Bioscope.

HIPPODROME.—S. P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—E. C. Jazon and M. Montgomery's pantomime, "Cinderella," opened for a week on Monday with Marion Broughton in the title-rôle.

Boots, The Chemists, 239-241, Grange-rd.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—John Tiller's pantomime of "Red Riding Hood" occupies the theatre this week. The principals include Cissie Sullivan, May Merry, Violet Storey, Mag. Sharples, Lawrence Barclay, Victor King, Arthur Jeffreys, George Hirste, etc.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The company sent out by T. C. Wray, Ltd., is presenting the musical comedy of "Kissing Time." Leo Franklyn is the chief comedian.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Max Darewski, the celebrated composer and pianist heads the variety company.

Boots, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BOSCOMBE.

HIPPODROME.—P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Charles H. Johnston; Mus. D., Mr. G. H. Atkinson.—A first-class attraction is secured in "Joy Bells," featuring Tom Heathfield, supported by Arthur Reece, Daisy Hurdle.

Boots, The Chemists, Salisbury Buildings, Christchurch-rd.

BRIGHTON.

HIPPODROME.—M. D., Mr. Charles Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—P. T. Selbit in his amazing act, "Sawing Through a Woman." Abbie Mitchell, in artistic darky songs; Fred Curran; Hayman and Franklyn, in "A Joy-ride"; Haig and Escoe; Doris and Ivy Lee; and Bel-Air Trio.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—Miss Viola Tree and company, in "The Eleventh Commandment."

Boots, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 17 and 19, James's-street; 19-20, London-road; 157-162, Western-road; 128, North-street.

BURNLEY.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Perci Leonard Productions present a revue, "The Bandbox."

PALACE.—Syd Moorhouse; Hilda Nelson, with "Gems of Melody"; Dechellette, pianist; Ringle Bros., juggling act; Delaney and Lee, in a singing and dancing act; Manuel Vega, comedian; Bert Lloyd and Co., in "What a Pal!"

Boots, The Chemists, 90, St. James'-st.

BUXTON

THE HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Geo. F. Foulston; Mus. D., Mr. Reg. Goddard—Messrs Holmes and Kendall, vocal and character entertainers, are appearing in their latest vaudeville successes

Boots, The Chemists, 46-50, Spring-gardens.

CANNOCK.

HIPPODROME.—L., Mr. B. Kennedy; M., Mr. H. Elliman; Mus. D., Mr. A. Thompson.—Chief Raven Cody presents Femastini supported by variety acts.

CHELMSFORD.

REGENT.—P., Messrs. F. and H. Cooper's Cinemas, Ltd.; M., Mr. H. B. Harris.—A good bill of variety and pictures includes Cliffe and Briar, in melodious harmony; G. W. Monkman, the coon delineator and dancer, and "Datas," the memory man.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—Dr. Walford Bodie and Co.

DERBY.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; R. M., Mr. Ernest A. Vincent.—The attraction here is Henry Slingsby's revue "Oh, Laugh!" including Billy Caryll, the popular comedian, and Hilda Mundy.

PAVILON.—P., Strollers' Entertainment Syndicate, Ltd.; R. M., Mr. C. Watkin Knight.—Mr. Bob Roberts presents "The Quixotes," an excellent party, headed by himself

Boots, The Chemists, 45-51, St. Peter's-street; 147, London-road; 15, St. James-street

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Revue, "Splash Me," the principals being Oddy Hurl and Jenny Robbins.

DEWSBURY.

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith.; Res. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Mr. E. B. Seener presents his musical reveue "A Trip to Paris."

Boots, The Chemists 38, Market-place.

DONCASTER.

GRAND THEATRE.—P., The Palace Theatre (Doncaster), Ltd. — R. M., Mr. A. E. Dobney. — Bert Maddison, burlesque comedian; Auber, "The Musical Monarch"; Sisters Elvin, character vocalists, in harmony; Pariso and Partner, sensational and comedy novelty on usuported ladder, lighting dancing and juggling; Gene Gordon, comedy magician; Lily Layton, a versatile comedienne; Marcus, the Explorer Ventroloquist.

Boots, The Chemists, 70-71, Frenchgate.

DOVER

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Medhurst.—F. H. Fowler and A. H. Snowden's new musical comedy scena "Rose Petals."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—"The Two Uniques, in a novel cycling act.

Boots, The Chemists, 11, Cannon-street.

DUNDEE

KING'S.—P., Dundee Theatres, Ltd.; M. D. and L., Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"Sparklets," a new revue presented by the Currie Enterprises, Ltd., is a lavish and gorgeous production, and in the hands of a capital all-round company proves an altogether delightful entertainment. The leading members of the company are Mark Denison, a grotesquely funny comedian; Jack E. Raymond, Lyndon and Moore, and Eileen Merrie, who sustains the leading lady's rôle with distinction. There is a full chorus and a particularly clever troupe of dancers, while L. Gautier carries through his work as conductor in praiseworthy fashion.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Norris and Winter, the Burly Burlesquers, and Sydney Miller, character vocal comedian. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; M. D., Mr. Arthur Loseby.—A specially attractive programme by the orchestra, under the direction of Mr. Arthur Loseby; selections on the great organ by Mr. G. H. Millers, and pictures make up a satisfying entertainment here

EASTBOURNE.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Messrs. Clayden, Saunders and Pralle's company in "Non-Stop."

DEVONSHIRE PARK.—M. and Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers.

Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright. — Mr. Nevill Graham presents for the first time locally a new comic opera, entitled "Peri, the Slave of Love."

Boots, The Chemists, 24, Hamilton-st.

GAINSBOROUGH

KING'S THEATRE.—L., Mr. A. W. Hyde; R. M., Mr. J. G. Dunn.—Reopened on Monday, after redecorating, &c., with a strong variety company including Betts Marsh and company in "A Bunch of Troubles"; Bert Page, comedian; Dainty Lilian, comedienne and dancer; Irene and Hearne, cyclists; Cellini, tenor; Slater and Rene, coons, and Victor Niblo, with his comedy birds.

Boots, The Chemists, 30, Market-place.

GRIMSBY.

PALACE THEATRE.—A. M., Mr. H. C. Chapman; Mus. D., Mr. T. Stevens.—Beresford and Pearce present the revue "Great Scott."

Boots, The Chemists, 108, Cleethorpe-road.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson.; Mus. D., Mr. E. James.—Mr. Arthur Bourchier's company are presenting "Scandal" here. A strong cast includes Helen Green and Hodgson Taylor.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The laughable sketch "Jerry and Co., Builders," heads the bill, which also includes Hinode, Japanese conjuror; the Mellow Dees, male quartette; Frank Dickinson, Yorkshire basso; Ethel Lofthouse, character comedienne, and the domestic sketch "Christmas Eve," by Gerald Kennedy and Marie Shirley.

Boots, The Chemists, 1, Cornmarket-st.

HANLEY.

GRAND.—M. D., Mr. Alan Young; M., Albert Bulmer.—Tommy Harrison, the champion 8st. 6lb. pugilist of Europe, receives a tremendous ovation in his own town. Norman Osborne, ventriloquist, also a native of Hanley, is heartily received. Elsie Carlisle is good; and Hedges Bros. and Jacobson again cause a furore. Hal Wright, Eddie Gray, and The Stellios also appear.

Boots, The Chemists 24-26, Piccadilly.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Miss Frances Ivor in a new play, "My Son," by Herbert Thomas. Miss Ivor is supported by Mr. Townsend Whitling, Mr. Arthur Pusey, and Charles Young.

Boots, The Chemists, 17-19, Robertson-street, George-street

HEBBURN.

THEATRE ROYAL. — L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—Loie Conn is appearing in her singing and dancing act.

HITCHIN

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—Nora Doone, comedienne and dancer; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. Robt. A. Brown; Mus. D., Mr. L. G. Shrive.—Jephson and Dubarri, Anglo-French entertainers; King and Allen, versatile entertainers; and pictures.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Mr. Frank E. Franks is presenting his Irish revue, "Have a Rest."

THE KINO.—M., Mr. Percy Dawsone.—The Danely Lassies are appearing here in their singing and dancing act.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Mr. G. T. Pattman, the famous organist, is the chief attraction here. Other turns are Lanfrellas, novelty act; Annie Rooney, character comedienne; Hal Bryan, comedian; and Dalban, the magical phantasist.

Boots, The Chemists, 58, Cavendish-street.

LEEK.

GRAND.—P., L., and G. M., Mr. Allan Milton; R. M., Mr. J. W. Malpass; Mus. D., Miss Agnes Bratt.—Monday, Leek Musical Alliance Concert; Tuesday and Wednesday, 'Carnival"; Thursday, Friday, and Saturday, "Charlie's New Job," "The Scuttlers," and other films.

Boots, The Chemists, 17, St. Edward-st., and Sheep Market st.

LEICESTER.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—M. Alphonse Berg, in "Fashions de Vogue"; The Lovers, in acrobatic and musical comedy act; Marie Lawton, a pleasing harpist; Finlay Dunn, in songs at the piano; Billy O'Connor, entertainer; Clown Argo, mimic; Hengler Bros., "silent" comedians, and Pathé Gazette.

Boots, The Chemists, 9, Belvoir-st.; 301, Belgrave-gate.

MIDDLESBROUGH.

EMPIRE.—Empire Palace of Varieties, Middlesbrough, Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. J. Shackleton.—Wal Langtry, the popular comedian; Steele and Watson, in a pleasing musical turn; Willie Rouse, clever humorist at the piano; Hynka and Partner, in an unusual balancing act; Duval, the yodelling ventriloquist; Delphi Duo, vocalists and eccentric dancers; and Miss Audrey Knight, in charming character impressions and burlesque studies.

HIPPODROME.—North of England Cinema Co.; G. M., Mr. W. S Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—The delightful soprano, Jean Andrews, sings some charming songs here this week. Pictures complete.

Boots, The Chemists, 17, Corporation-road.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; S. Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—This week's programme consists of Les Bastiens, the wonderful and famous comedy entertainers; and pictures.

Boots, The Chemists, 56 Wind-st.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. George A. de Grey's company, in musical comedy play, "Girl o' My Heart."

BOROUGH THEATRE.—P., Messrs. Thompson & Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. C. H. Lavender.—Matthew Newton, tenor vocalist; Billy Rejane and Betty, in song and dance; and pictures.

Boots, The Chemists, 15-17, Saville-street.

OLDHAM.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Sharrocks.—Noni and Horace appear with success in their musical absurdity. A sensational act is presented by the Great Desmo, the illusionist; the Sisters Martin are excellent duettists; Dolly Victoria presents a smart cycle act; the Two Powers are capital in burlesque singing and dancing; Cissie Lowe sings and dances nicely; Sandy Rowan is very good; and the Palace Pictures complete.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millane Stock Company present "Her Only Son," with Florence Churchill and Joseph Millane and a good company in support.

Boots, The Chemists, 40-42, Mumps; 28, Market-place.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. James F. McArthur.—The Paisley Musical and Operatic Society are presenting "Patence."

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. Felix Hamilton.—Bruce Macloud, ventriloquist; Hart and Jim, versatile entertainers; Rolova Brothers, adepts on wheels, and pictures.

PLYMOUTH.

REPERTORY.—L., Messrs. King and Parry.—Mr. Ernest Crampton stages "Cobwebs," a bright musical production.

GRAND.—P., Messrs. King and Parry.—The drama "Ignorance," the last play before the opening of the pantomime season.

PALACE THEATRE.—G. M., Mr. Reginald Grant.—Harry Herbert tops the bill; Cyril Key and Jenny Keyworth, comedy and dancing act; "The Million Dollar Girl"; Bros. Walsh, songsters; Diavolo and company, in "Looping the Wheel"; Gaston Morel, Parisian humorist; Zona and Milroy, mimics, and Zenora, equilibrist.

Boots, the Chemists, 100a, Old Town; 1, George-street.

READING.

PALACE.—Albert Vivian Peake and Co., the musical ensemble, including Misses Kathleen Bush, Patricia Flanagan, Sybil Arundale, and Dorothy Desmond, and Messrs. Albert Vivian Peake and Douglas Kirke; Walter Wallis, comedian; George Murphy, Harry Deans, and Bertha Roberts; Harry Keeble, ventriloquist, with "Reggie"; Dennis Towns, vocal comedian; Carlish and Wellmon, in "The Haunted Castle."

Boots, The Chemists, 90-91, Broad-st.; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus. Heck.—The John Harvey Grand Opera Co. present "The Jolly Waterman," "The Daughter of the Regiment," and others.

Boots, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson.—Cecile Barclay and Rupert Lister's company enter upon their second week. On Monday there was an appreciative audience when they gave "Roxana," with Cecile Barclay in the title-rôle, and Rupert Lister as the Duke of Morland. On Friday, "Diana of Dobson's" will be staged.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Cruikshank, "the fool of the family," is the star turn here, and provides an abundance of fun; the Three Ernests are clever comedy gymnasts; the Pattersons give a capital speciality act; Willie Pearce is a splendid dancer; Ta-I-Ko is an accomplished conjurer; and Alpho excels as a ventriloquist.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—Bain and Hill, in an original comedy act, provide the varieties this week twice nightly. Some excellent pictures are also shown.

Boots, The Chemists, 42, Drake-st.; 59-61, Yorkshire-st.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; A. M., Mr. Harry E. Johnson; Mus. D., Mr. Ireson.—The Brothers Hanaway, in revue, "Oh I!"

HIPPODROME.—P., South Lancashire

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WEDNESDAY, DECEMBER 21, 1921.

A CHRISTMAS RETROSPECT.

THE season of Christmas during the past few years has been overshadowed by disturbance in the theatrical world, and this Yuletide proves no exception. The meeting of the Actors 'Association on Sunday was confronted with the proposal on the part of the Society of West End Managers for a revision of the standard contract under which the London companies have worked for nearly two years. There is happily no question of conflict in the matter, the much wiser course having been taken of arranging a conference between the two parties to the agreement in the New Year.

The Valentine Contract.

The acceptance of the Valentine Contract by the managers owed not a little to sentiment as well as to practicability. It was assented to upon the tragic death of the lamented Chairman of the Association, and to some extent reflected the sympathy felt by the managerial society with the passing of a man who had devoted his life to the welfare of his comrades. Signs have not been wanting that the standard contract has proved irksome in some ways, but departures from the exact provisions of the agreement have in most cases been compensated for by concessions in other directions. In other words, the contracts offered by managers have often proved more favourable to the artist than the standard agreement. On the other hand, in many cases, of course, they have not. It is possible that means of readjustment acceptable to both sides may be found, and we hope that such will be the case, because it is upon the maintenance of an agreement between the representative bodies of employer and employed that the stability of any industry rests.

The chief cause for uneasiness during the past year has been that of unemployment. Artists who served in the Forces coming back to civil life have found few openings because, unlike many other establishments, places of amusement did not close down during the war. In every case the years spent in the service of their country were the best of the artists' lives, and they came back with energies impaired, and consequently less fitted to compete with the enormous influx into their profession which had taken place during their absence. The labourer and the mechanic might take up their tools where they left them when returning from Flanders, from Salonica, and from the different seats of war; but the actor has to re-make his position and re-establish himself in the managerial regard.

Unfortunately, the past year has been altogether unfavourable to the returned artist. The entertainment world has undergone a period of depression unparalleled in its history. Industrial upheavals, the longest summer on record, and consequent trade depression, have combined to make amusement enterprise a thing to be avoided, and those who have dared the consequences have found themselves in the great majority of instances faced with formidable losses.

Successes of the Year.

In spite of conditions so adverse, some surprising results in the way of runs have been attained. "Chu Chin Chow," having succumbed to the circumstances outlined above, left "Paddy the Next Best Thing" at the Savoy in possession of the distinction of the longest run. "Bull Dog Drummond" at Wyndham's appropriately enough survived the dog days with ease, and another play that defied the weather successfully was "A Bill of Divorcement" at the St. Martin's.

One of the most agreeable features of the year has been the remarkable revival of Gilbert and Sullivan opera, which has filled the Prince's Theatre night after night without exception. Such success is a tribute to the taste of the public, as is also the triumph of the Co-optimists at the Palace—a triumph due both to an aggregation of talent and to a knowledge of what the public want. We hope that the worst has been passed, and that the future bears promise of brighter conditions alike for the provider of entertainment and its interpreters.

THE PLAY IN PARIS.

"La Possession" Postponed—The Triumph of Youth—Baron de Rothschild as Playwright—"The Beggar's Opera."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The past week has kept the critics well occupied, though nothing startling has been discovered amidst the number of new pieces. What was perhaps to be the most important production, "La Possession," due on Friday, at the Theatre de Paris, was postponed until Tuesday, owing to the sudden indisposition of Yvonne de Bray, the leading lady in Henry Bataille's new comedy. It deals with the absolute possession of a woman's heart by the man she loves.

"L'Orgie au Harem."

Such is the title of a three-act musical farce, on an oriental subject, by Maurice Rumac, music by Zimmermann, presented by R. Flateau, at the Cigale. A good company includes Pierre Etchpare, Robert Burnier, Fred Marche, Ed. Hardoux, Mmes. Merindol, Berthe Plantade, and Joan Carroll (dancer). The last act passes in an English village, after the return of the travellers in Turkey, where they are compromised in a harem adventure.

"Cheri."

The above-named three-act comedy, by Mme. Colette and Leopold Marchand, from the book, "Cheri," by Colette, was produced at the Michel on Tuesday. Those who have read this yellow-back novel will remember it is about a young man, nicknamed "Cheri" (darling), son of a retired courtesan, who has been raised by another professional beauty, named Lea, and eventually becomes the lover of his foster-mother. The real mother has made a fortune and arranges for her son's marriage with the daughter of still another wealthy member of the same circle. Lea sacrifices her own happiness for the sake of Cheri; the marriage takes place, followed by the honeymoon. However Cheri soon hastens back to his original mistress, until the young wife calls to claim him, when youth triumphs. The second act is devoted to describing the various friends of the mother, former courtesans with chequered careers. The play has an unsavory atmosphere.

"Lorsqu' on Aime."

On Wednesday at the Gymnase we had the new four-act piece of André Pascal (the pseudonyme of Baron Henri de Rothschild, author of "Le Caducée.") "When You Love" is not equal to the Baron's previous works, and the subject is lighter. The Duc de Valore, at the age of 52, has married a young wife, who quickly deceives him. Nevertheless, he dotes on his young wife and refrains from interfering with her heart's dictates until Jacques the lover is about to marry a rich American. The duchess is violently jealous. Her husband is announced on the day she has called to have it out with Jacques, so she hides behind a curtain. The duke has come to implore him not to marry, but to continue to make his wife happy, and offers to facilitate a divorce so that the guilty couple may become legally united. The man declines, whereupon the duchess emerges from her hiding place, bewildered at the magnanimity of her husband and the egotism of her lover. She falls into the Duke's arms, weeping for pardon, which is readily given, while the other slinks away.

"Jean Qui Rit."

Jean who laughs. And he makes the children scream with joy, too, in the latest fairy story by Jean Delorme, mounted for Christmas (and probably long after) at the Chatelet, on Thursday evening. There is plenty of costume and twenty changes of scenery in "Jean Qui Rit," singing, dancing and jokes that reveal a wish to entertain the little folks. It reminds me of a London pantomime.

"Enfant Gatée."

The little Theatre de la Potiniere supplies the frame for the new three-act comedy of René Fauchoir, offered last night (Saturday). "L'Enfant Gatée" (spoilt child) is a successful Parisian young lady, thrown into the world, as it were, and during her childhood bundled from pillar to post. Jane Marnac portrays the little actress who at first follows the prompting of her heart by throwing up a luxurious position offered by an aged protector to go on with a handsome engineer. In the third act she returns to the rich man, able to assure her a more substantial, if less romantic, position in the world. Fauchois himself plays the wealthy lover.

"Un Ami de Jeunesse."

Edmond See had the distinguished honour of being played at the Comédie Française on Wednesday, when his one-act piece was nicely presented. "The friend of youth" describes two former school mates, one having succeeded as a statesman, while the other failed. But it is the latter who morally dominates the former. The trifle is ably sustained by Maurice de Feraudy and Roger Monteaux.

"The Beggar's Opera."

The eighteenth century musical gem which has been running at your Hammersmith Lyric so long, is to have a trial in Paris. Negotiations are in hand for the production of Guy's "Beggar Opera" at the Theatre Caumartin next week.

Zacconi.

The great Italian actor has been playing at the Theatre des Champs Elysées all the week, and remains until Wednesday, when he makes his final bow in "Cardinale Lambertini." His interpretation of Othello last Monday was highly praised, as was also his Hamlet on Thursday. One of the treats provided was that of Gabriel d'Annunzio's "Gioconda" last night.

THE DRAMA IN AMERICA.

William Gillette's New Play—Provincetown Players' Bewildering Tragedy—"The O'Brien Girl."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 30.—William Gillette's reappearance on the New York stage in a play of his own making, and of the same character as the one with which his name is inseparably associated, namely, "Sherlock Holmes," was the most interesting event of the past week. Mr. Gillette is one of the few remaining favourites of the older generation of playgoers whose theatrical recollections date back some twenty-five or thirty years, and he was welcomed back to the Empire Theatre, the scene of several of his greatest successes, with sincere and genuine enthusiasm. Mr. Gillette's new play is called "The Dream Maker," and is in four acts. It is based on a short story by Howard E. Morton. The action passes in a seaside cottage near New York, and the story deals with a gang of blackmailers who try to compromise a young woman named Marian Bruce during her husband's absence, and then collect their price for keeping quiet. Mr. Gillette impersonates Dr. Paul Clement, who loved Marian's mother years ago, and who not only outwits the schemers at every turn, but displays no little ingenuity in making it appear to Marian that her terrifying experiences are but a feverish dream. At first the blackmailers pose as Marian's friends. When the trap is sprung, the old doctor turns up in the nick of time and spoils their little game, although they continue to scheme and he keeps on getting the best of them all through the play. An extraordinary character is this aged doctor that Mr. Gillette so cleverly represents. He is so weak that he clings to the furniture as he makes his way about, yet he holds the schemers in the hollow of his hand. His cool assurance and whimsical remarks are most diverting.

"The Verge."

The Provincetown Players have begun a new season by appearing in a somewhat loquacious and bewildering three-act play, by Susan Glaspell, bearing the above title. Claire Archer is a grower of new and strange plants. She is a woman who must be difficult, who rebels against the conventional. Her husband, an aviator, is extremely practical, and she has a daughter of sixteen by an unhappy first marriage. One person alone, Tom Edgeworthy, understands her. He is "attuned to her vibrations." But even he fails to meet her ultra-idealistic requirements, so she chokes him to death and goes insane. After summoning everyone within earshot to witness her deed, she sings a hymn as the curtain falls. Margaret Wycherly depicts the various sides of Claire's nature with no little skill.

"The O'Brien Girl."

At the Liberty Theatre the above-named musical comedy, played by George M. Cohan's Comedians, has scored an emphatic success. The book and lyrics were written by Otto Harbach and Frank Mandel. The music was composed by Lou Hirsch. The scenes are laid at a fashionable hotel in the Adirondacks; and the principal characters in the plot are Humphrey Drexel and his wife, Drexel's former wife, and his stenographer, Alice O'Brien, who is taking a fortnight's holiday on a recently acquired legacy. There is also a picturesque Indian guide. The most popular number is "Learn to Smile," is delightfully sung by Elizabeth Hines, who appears in the title rôle, and is quite bewitching. Andre Tombes and Ada Mae Weeks win no end of applause for their comedy and dancing.

THE HIGHBROW PANIC.

A WAY OUT OF THE IMPASSE.

By BASIL MACDONALD HASTINGS.

Never before surely has discussion been so frenzied as to the calibre of what the public wants in the way of entertainment. All sorts of people who have never bought a seat at the box office are arguing as to why certain plays of unquestionable quality have failed. A critic of the cinema has told an exhibitor of films that the standard of the entertainment in the picture dives is unnecessarily low. The exhibitor has retorted that the patrons of the pictures will not pay to see what are called "interest" films. Managers blame the critics when a play fails, forgetting that critics cannot "make" a play, and therefore cannot do it any but a very m nor injury. In truth, we are all getting very muddled.

The exhibitor of films is, of course, right, not only about the film, but entertainments in general. The intelligent and educated do not go to the pictures. But who cares a whistle about that? The intelligent and educated very rarely have any money. Suppose what is called an "interest" film, one

MR. B. MACDONALD HASTINGS.

concerned with a science, is put on. A few of the cheaper seats will be occupied by new patrons, people who have not visited the cinema before. But the rich, who formerly came twice a week and paid the highest price, will stay away, because the rich loathe art and suspect education.

The Low-Brow Rich.

In the world of the theatre the dominance of the low-brow rich is not quite so complete. It is possible to run in the West End a play which is a work of art, and make money out of it. But the supply of intelligent and educated people with money is very limited. Because "A Bill of Divorcement" succeeded it by no means follows that several plays of equal quality could succeed simultaneously. The public for art is limited. It rallied round Miss Dane's first play with immense enthusiasm because it recognised that here was the finest comedy ever offered us by a contemporary dramatist of any nationality. It visited the St. Martin's Theatre several times, and will, I hope, continue to go there. But the money of the enlightened is limited. It cannot keep more than one, or perhaps two, works of theatrical art running profitably at the some time. Miss Dane's masterpiece certainly destroyed the chance of "Heartbreak House."

Works of Art Unwanted.

"Will Shakespeare" is a work of art, but it nearly died young because it lampooned one of our gods. The man who wrote what we love may have been like this, but it infuriates us to have him so depicted. A very distinguished man of letters wrote to me the other day as follows: "To me such a liberty as this, and the old rotten idea that Shakespeare was a love-mad blighter, are denied emphatically by the Plays. If Shakespeare was that sort, I'll agree that Bacon wrote him!" . . . Exactly. Shakespeare was not "that sort," and that is why the public stayed away at first. Now, thanks entirely to the Press, the public has discovered that the play is worth seeing in spite of its caricature of Shakespeare. But woe betide managers who think they can now make money out of artistic plays. Many are called, but not more than one or two are chosen.

The secret of making money in the world of entertainment is to keep constantly before the eyes the mentality of the gentleman who, in spite of the war, still has a car and a wine-cellar. What does he like? Good jokes? Certainly. Then employ a revue author to go through the comic papers files and get some. Colour? Rather! You should see his buttonholes and his ties, and his wife's dresses. Then employ one of these numerous foreign artists to design discords. Music? What have you heard him humming or whistling? Get the fellow who composes what he hums to let you have a hundred pound's worth of the same material. Beauty? He connects this exclusively with ankles, so that you must supply at least a dozen pairs. The manager who does not follow this obvious recipe has only himself to blame if his theatre is empty.

I am not sure that the educated minority has any rights in the world of entertainment. But if they are entitled to the plays and films they like, they must not expect the low-brow rich to pay for them. There is a way out of the impasse in the theatre, of course, and I will do my best to indicate it.

Entertainment in Two Kinds.

An entertainment should open at 7 and continue till at least 11.30. At present it begins at 8.30 and ends at 11, which is wretched value for money. Obviously authors cannot be expected to lengthen their plays. The alternative, therefore, is to present two plays, both three-acters, and both equally well cast and mounted. These two plays can be of exactly opposite types. The one beginning at 7 might be a sincere work of art, and therefore be expected to fill gallery, pit, and upper circle. The other, beginning at 9.15, might be about underwear and bedrooms, and full of fun for the plutocrat, who does not finish his dinner much before 9. Thus both majority and minority could be satisfied. The highbrow could leave at 9.15 if he liked, and sell the return half of his ticket, thus getting his seat for nothing or at half-price. The low-brow could give the first half of his ticket to a servant or clerk, and so obtain a reputation for being a thoughtful master. The theatre would lose nothing by this, as low-brows and high-brows between them would supply full houses.

There is a little difficulty about the payment of actors and authors. Actors would have to take less, but authors would not object to this. In my experience it is the manager who insists on paying the sixties and fifties and forties. The author knows that his play is so good that it can be played successfully by small-salaried people from the provinces. Under my scheme the author would have to consent to take a fixed fee, instead of a percentage, as the revue author already does. He would soon see that this was to his advantage, as twice as many plays would be produced; and the actor would be consoled for his small salary by the greatly increased chances of employment.

Any racing man will acknowledge that the backer who places a level stake upon two horses in a race is much more likely to make an eventual profit than the backer who stands or falls by one. This principle is accepted by some theatrical managers, but up till now they have thought that two theatres are required for two gambles. They are not. Sacha Guitry is to-day in Paris giving two three-act plays in one programme, and the venture is a complete success.

AS YOU LIKE IT.

Greeting.

Here's hoping you will top a big Christmas bill—and only have to foot a small one!

* * *

And may your prosperous days rôle on.

* * *

"Way Down East," murmured Santa Claus, passing through Leicester-square. "It's the way down chimneys I'm looking for."

* * *

A Washington Production.

"League of Oceans."

* * *

I note that Sir Reginald Rankin says he has discovered some "singing logs." You do occasionally find an opera singer resembling a block of wood.

* * *

Work It Out.

Nellie Wallace is singing "Three Times a Day" twice nightly. How much is that a week?

* * *

Florrie Forde says that her weight is being reduced 5lbs. weekly. Let us hope she makes it up by an equivalent increase in her weekly salary.

* * *

At the New.

Have you seen "Blood and Sand"? They say Lang has fine calves. Most toreadors prefer bulls.

* * *

According to Pett Ridge, Englishmen do not grouse over trouble. But they go to a lot of trouble over grouse!

* * *

"Two shillings entrance fee, including coffee," was charged by the Duchess of Sutherland at her recent Curio Exhibition. Happily, the coffee did not prove one of the curios.

* * *

This Week's Riddle.

Why is Viscount Ullswater unlike any living woman? Because he is an ex-Speaker.

* * *

"To Censor or not to Censor?" asks Sidney Dark. What's the sense, sir?

* * *

Mr. A. A. Milne has just written, "The Truth About Blayds." But the best authority is Mr. Gillette.

TOUCHSTONE.

CO-OPTIMISTS' CHRISTMAS CARNIVAL, at the Palace.

WE HEAR—

That George Carney had his hair ironed down for the Garden Party Ball.

* * *

That in casting "A Bill of Divorcement" Miss Clemence Dane picked almost the identical cast selected by the management.

* * *

That the wonderful Kiddie in "Woman to Woman" is now Tiny, the smallest fairy in "Where the Rainbow Ends."

* * *

That Alan d'Egville, the caricaturist, is giving an extensive exhibition of theatrical celebrity pictures in the New Year.

* * *

That a dresser in a famous London theatre has a cousin a countess.

* * *

That Lechmere Worrall has been ill, but is now much better.

* * *

That Douglas Furber's son and heir is an excellent lyrist, too.

* * *

That when Dorothy Batley, who is appearing in "Charley's Aunt," visited the Duke of York's as a small child she cried—because the Duke of York himself wasn't present.

* * *

That Emmett Adams discovered a song, now being sung in public, in a café—one night last week.

* * *

That it suddenly "came to him"; whereupon he taxi'd home and wrote it down.

* * *

That Alice and Collander will soon be heard in the West End again.

* * *

That Mr. McQueen Pope is full of gaiety.

* * *

That another theatrical engagement story is imminent.

* * *

That Toots Pounds' Palladium dress will cost more than £199.

* * *

That the designer—Douglas Byng—received 25 telegrams about it in three days.

* * *

That a well-known vaudeville *danseuse* will be seen next season in a big Paris revue.

THE VARIETY WORLD.

Vaudeville Club Snooker—Christmas at Brinsworth—Investigating the Indian Rope Trick—Greetings from Chicago.

Vaudeville Club Snooker.

The draw for the second round of the Vaudeville Club Snooker Handicap is as follows:—Mr. W. Manning or Mr. Dave Carter v. Mr. Tom Case; Mr. Dad Frazer v. Mr. Sam Mayo; Mr. W. Bankier v. Mr. Donald Davis; Mr. Fred Curran v. Mr. Skipper Wright; Mr. J. Clarke v. Mr. L. Carson; Mr. Lew Stepham v. Mr. G. Ginnett; Mr. Gus Garrick v. Mr. L. Leland; Mr. Jim Mooney received a bye, and Mr. Skipper Wright and Mr. Leland have already won their heats.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twenty-four death levies are now due upon the 1921 book. Red stamps fifty-one.

Christmas at Brinsworth.

The old artists residing at Brinsworth will not be forgotten at Christmas by the committee of the Benevolent Fund and Institution, who have arranged the usual good cheer and festivities for them. Mr. Harry Watson has kindly forwarded, per Mr. W. B. Willby, 25s., result of winning a billiard handicap, to buy extras for the inmates on Christmas Day. Any other artists who would like to follow his example should send in the amounts to the secretary at once. They will be gratefuly received.

V.A.B.F. and I.

Bert Aza is thanked for parcel of wearing apparel sent to the Institution, also Tom Morton, of Morton and Bowman; these gifts are most welcome.

George Graves, past president of the fund, has collected £6 in his novelty collecting box, for which the committee thanks him sincerely. They wish him bon voyage and every success in South Africa.

Stafford and Co., printers, of Nottingham, are thanked for donation of £2 2s.; also the A.S.E. (Greenwich Branch) for £1 0s. 7d., collected; the managers of the Scotch Stores, for £1 3s. 4d.; Mr. Donovan Parsons (per Mr. J. W. Tate), £1 1s.; Dick Suthers, £1 7s. 5d., collected; and 5s. collected by Mr. Nunn, "Hole in the Wall," Theobald's-road.

Mrs. Marie Preston, who was a popular favourite on the music hall stage under the name of Marie Le Blanc, has sent her congratulations on success of the Royal Hippodrome performance, and enclosed cheque for £2 2s. donation to the fund.

Indian Rope Trick Quest.

A letter has just come to hand from Mr. Frank Macnaghten, who has arrived safely in India, and has started making his rope-trick investigations in Ceylon, "I have interviewed several Hindoo and Mahomedan magicians of sorts, but without so far finding a performer of the much-talked of rope trick," says Mr. Macnaghten. "I am more convinced than ever that the whole thing is a myth. After a thorough search in the cities of the Plains I am going up in to the hills."

Orchestral Musician's Orphan.

The Palladium staff are working hard in the effort to gain votes for Harry Hambleton Graves, the son of a former member of the orchestra, with a view to getting him admitted to the London Orphan School at Watford. Everyone who has a vote for that institution is urged to write to the secretary, Mr. Eastwood, Eldon-street House, Eldon-street, E.C., in support of the case. As the boy, who now has no mother or father, was born on June 17, 1911, and the election takes place on Jan. 23 next, it is the last chance he will have of appeal to the institution.

Moss' Empires and Gulliver Tour.

It is announced that a working arrangement has been made between Moss' Empires, Ltd., and the London Theatres of Varieties, Ltd., including the Variety Theatres Controlling Co., Ltd., for co-operation and friendly conference in matters affecting the various companies. There is no financial amalgamation of the companies, but Mr. R. H. Gillespie, managing director of Moss' Empires, Ltd., will join the boards of the London Theatres of Varieties, Ltd., and the Variety Theatres Controlling Co., Ltd. Mr. Charles Gulliver, managing director of the London Theatre of Varieties, Ltd., and the Variety Theatres Controlling Co., Ltd., will join the board of Moss' Empires, Ltd.

Greetings From Chicago

Charles Celest (the Great Celest), the clever performer on the wire, sends greetings from Chicago, where at the time of writing he was appearing with much success. He tells us that the entertainment business in America is very uncertain, many theatres having closed owing to the general depression, but he is of opinion that there will soon be an improvement. Celest, who has during the past summer been with the Campbell-Baily Hutchinson Circus Menagerie and Wild West, hopes to be seeing his old friends in the near future, and sends his sincere wishes for a happy Christmas and New Year to all.

M.H.A.R.A.

The 1,222nd meeting of the Executive Committee of the M.H.A.R.A. was held on Wednesday, when the following members were present: Messrs. Harry Marlow (chairman of the committee), who presided, W. H. Atlas, Reg. Ewen, A. C. Astor (vice-chairman), Alf. Herald, Billy Hale, Billy Harding, Cecil Morley, Will Titman, Monte Bayley (hon. treasurer), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. It was decided that the usual committee meeting be held on the Friday next week—not on the Wednesday, as usual.

The Ocean Accident Corporation, Ltd., have paid over the sum of £500 to the legal representatives of the late Mrs. Will Fyffe, who lost her life in the s.s. Rowan disaster last October, she being a member of the M.H.A.R.A. This free insurance against accidents while travelling is one of the benefits of belonging to the M.H.A.R.A., and is included in the yearly subscription of 10s.

Victoria Pavilion, Ramsgate.

The licence of the Royal Victoria Pavilion, Ramsgate, has been transferred from the late Mr. Harry Bawn to his son, Mr. Harry Edward Bawn.

For South Africa.

The following artists sailed from Southampton on Friday, the 16th inst., per R.M.S. Kinfauns Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A. Ltd.:—Betancourt, Arthur Ferriss.

Jock McKay in America.

Jock McKay, who is now in his ninth week on the Shubert Circuit, is making a very big success in America. He has another eleven weeks to play before he returns.

"Zaza" on the Halls.

A condensed version of "Zaza" is, we hear, to be shortly featured on the variety stage. Miss Ethel Warwick will be seen in her old part. It is also probable, when a West-End theatre can be secured, that the play in its entirety will be revived, with Miss Ethel Warwick in the title-rôle.

Freddy Regent.

Freddy Regent, the dame speciality comedian, will play one of the Ugly Sisters in "Cinderella" at the Lyceum Theatre this Christmas. At the finish of the run he and Kathleen Taynton will resume their music-hall act, which they produced last August.

Vasey and Ramsey.

Vasey and Ramsey arrived in London on the 10th inst. from Liege, Belgium, having concluded a tour of eight months in France, Belgium, Holland, and Luxembourg. They are rehearsing for the Surrey pantomime, "Mother Goose."

"The Gipsy Revellers."

The description of "The Gipsy Revellers" in our last issue as a new act was incorrect. It was originally produced at a private audition last June at the Shepherd's Bush Empire, and publicly performed at Collins's on Sept. 19 last by Mr. Thos. E. Montagu-Thacker, the well-known cinema actor, who informs us that he still holds the rights of the production.

"Rockets."

Rehearsals are in active preparation for a new Harry Day production, entitled "Rockets," which will be seen for the first time at the Bristol Empire, on Friday next.

Ivor Vintor.

After his recent successful season in the West End, Ivor Vintor is now busily engaged with rehearsals for pantomime at the Grand, Leeds, where he will play Simple Simon. Ivor has obtained permission to introduce "It Just Suits Me," with which he made such a big impression at the Queen's Theatre recently.

W. G. Watts.

The popular coon delineator, W. G. Watts, introduced a new number of his own composition at the Hippo., Leeds, last week. It is entitled "To Hear My Mandy Loo Say, 'I Will,'" and promises to be a big hit.

Barclay and Glover.

At the Bedford Palace last week Betty Barclay and George Glover's clever entertainment was keenly enjoyed. Betty and George are now on a brief provincial tour, but will be back in town early next month.

Bert Adams Better.

We are glad to hear that Bert Adams, the popular manager of the Holborn Empire, has returned to his duties after a nasty attack of gastric influenza.

A Clever Dame.

John E. Conan has made a great hit as the Dame in "Dick Whittington" at the Coliseum, Glasgow, and has won golden opinions from the public and the Press for his clever work in the pantomime.

The Real McKays.

That talented couple, the Real McKays, are back in town again, and opened at the Palace, Camberwell, on Monday, where they introduced some new numbers, which proved very successful. Next week they are at the Palladium.

Percy Le Fre.

We hear that Percy Le Fre has been specially asked by Sir Alfred Butt to play his original part in "Mary" for three weeks, and will open at Birmingham on Monday. Percy cannot play more than the three weeks, as he is under contract to go out with "The League of Notions."

Fred. Curran.

At Woolwich last Thursday week, Fred. Curran, the popular parodyist, introduced for the first time his latest hit, "Put and Take" (by Weston and Lee), and it registered an immediate hit. Fred appeared with equal success at Willesden last week, but was compelled to give up after Tuesday night owing to throat trouble. He has fortunately sufficiently recovered to appear at Brighton this week, and will be in town next week on the L.T.V.

Ernie Roma.

At the New Theatre, Cardiff, Ernie Roma will be seen as Idle Jack in pantomime. We hear that he has secured some excellent numbers.

Decima and Eddie McLean.

That clever pair of Australian dancers, Decima and Eddie McLean, who have just concluded a second season with "Mary," are due to commence another season in the same production, which starts touring again shortly.

Fred Sylvester at the Lyceum.

One of the features of the pantomime at the Lyceum this year will be the clever and original act of Fred Sylvester and his boys, who recently appeared before the King and Queen at the London Hippodrome

Changes at Plymouth.

Mr. G. E. Prance, who was recently appointed manager of the Palladium Theatre of Varieties, Southport, has been one of the most prominent figures in West Country amusement circles. For several years he was manager of the Hippodrome, Devonport, and then became general-manager of the Provincial Vaudevilles, Ltd., Plymouth, with control of the Palace Theatre of Varieties. He was also for some time one of the company owning the Palladium Picture Theatre, Devonport.

Mr. Frederick Pitt, of the Derby Hippodrome, has had a warm welcome to Devonport on taking over the general managership of the Devonport Hippodrome, in succession to Mr. E. E. Harper, who followed Mr. Prance in that position. Mr. Pitt, apart from his success at Derby, has had considerable experience with the George Dance and Oscar Asche companies.

Rich Hayes.

The Lazy Juggler, Rich Hayes, concluded his town engagements for the present at the Coliseum recently, where he did particularly well. He is now fulfilling a month's season at the Scala Theatre, Hague, and returns to the Stoll Tour in January.

Roy Dove.

That clever juggling entertainer, Roy Dove, now describes himself as the tip-topical talkologist. He is appearing at the Empire, Kilburn, this week, and is being well booked ahead by Julius Darewski.

Bert Lee.

After a most happy and successful time in South Africa, the popular light comedian, Bert Lee, returned home a few weeks ago, and at Willesden this week commences a long season in town.

Irene Shamrock.

That clever young revue artist, Irene Shamrock, who has just returned from a season in South Africa, where she had a most successful time, is now playing one of the principal parts in "Stockpot," which is at present playing in Dublin.

Katrina.

We hear that Katrina and her smart little assistant, Joan, have been specially engaged to appear in John Hart's panto., "Jack and Jill," at the Grand, Leeds. Katrina has arranged a beautiful Adagio movement for herself and Joan, with variations, and a Russian dance.

Mayne and Sheridan.

At the Hippo., Lewisham, recently, Percy Mayne and Jack Sheridan, the wise jesters, introduced a new number, "See You Later," into their popular act.

Suther in Australia.

News has just come to hand from Suther, the one-man musical revue, who was completing a five weeks' successful season in Sydney, after a three weeks' visit to Melbourne. At the end of last month Suther was due to leave for New Zealand with Wilkie Bard, who, by the way, has made a great hit in the colonies.

Frank Whitman in South Africa.

Within three hours of his arrival in South Africa at the beginning of last month, Frank Whitman, the dance mad fiddler, opened at the Tivoli, Cape Town, making a big hit.

Dan Rolyat.

We are glad to hear that Dan Rolyat is making good progress towards recovery, and hopes to be able to resume in a few weeks.

La Veen and Cross.

Owing to a previous contract, Sam La Veen and Bill Cross concluded their engagement in "A to Z" at the Prince of Wales' Theatre recently, and are now rehearsing for pantomime at the King's, Edinburgh, which opens on the 22nd. Sam and Billy have had a most successful time in the West-End.

Dan Rayner and Roy.

We hear that Dan Rayner and Roy will shortly be presenting their new act in town. Dan Rayner has just concluded a two years' run with the "Circus Queen," and was for several years with Fred Karno. Roy Jefferies has recently finished a successful engagement with Joseph Hayman's "Jack in the Box" revue, with which he has been for 18 months as juvenile lead.

Robt. Russell.

We hear that Robt. Russell, who was stage manager at the London Shoreditch for a long period, is now occupying a similar position at the Stratford Empire

Howard Rogers.

When Howard Rogers plays his first return date at Waltham Green on January 2 he will present an entirely new act, introducing four characters, dealing with the retirement of the village constable. He has written this in conjunction with Warwick Pryce.

Dan Bros. and Sherry.

That versatile trio, Dan Bros. and Sherry, who were deputising recently at the Hippodrome, Aston, and also at the Hippodrome, Coventry, are having a most successful time in the provinces. They do not return to town until next February, when they resume the Syndicate tour.

Bros. Walsh.

The Happy Songsters, the Brothers Walsh, who have been having a very successful time around the Stoll Tour recently, and are at the Palace, Plymouth, this week, sail for South Africa at the end of the month for a six months' engagement.

The Morrey Sisters.

The Morrey Sisters, flexible athletes and equilibrists, met with a hearty reception recently at the Empire, Shoreditch. The turn, apart from its all-round excellence, was notable for the fact that two English performers achieved an unqualified success in a line of business almost exclusively confined to Continental artists. To the enterprise of Messrs. Peels', Ltd., is due the introduction of this attractive novelty to the variety stage.

Clarkson Rose.

Clarkson Rose, who, with his clever partner, Miss Olive Fox, is well known in London concert circles, and whose bright "double" turn has been a feature on all the big variety circuits for the last two years, produced a new single act at the Wood Green Empire some weeks ago, which made an instantaneous success. This artist, who writes himself very original material, was immediately secured by Moss' Empires, and last week made a decided hit at the Coliseum and New Cross Empire. Mr. Rose was a leading actor with the Liverpool Repertory Company for many years.

Fisher and Lea.

Those clever dancers, Fisher and Lea, are at present meeting with success in "London to Baghdad." Miss Lea plays one of the leading rôles, and the pair introduce their own original dancing creations, which gain for them the heartiest of applause at every performance. They are at Wood Green this week, and then go into the provinces for two months.

The Terriers.

At the meeting on Sunday last Braddy Shaw officiated as W.T., Dick Sutherd as V.T., Billie Harding, G.C., Eddie Gray W.I., Bilie Stewart W.D., Fred Dunstone Y.B., W. B. Raby organist, and Arthur Were secretary.

A hearty welcome was extended to Fred Dunstone and Arthur Dainton upon their reappearance in the Kennel.

The next meeting of the Order will be held on Sunday, Jan. 8, 1922.

MY MUSIC HALL TOUR.

GRAND GUIGNOLISM ON THE HALLS—IN PRAISE OF THE MOUNTFORDS—MORE HOUSES, LESS SONGS.

At Collins's.

Arthur Rose's sketch, "The Key," which I saw last week at Collins's, is a thrilling playlet. It tells the story of the inevitable triangle — husband, wife, friend. Add to these elements a large safe, and you at once perceive the unpleasant possibilities. When the husband goes away for the night you know very well that he will return unexpectedly, and that the friend will hide in the safe. But you do not know, until the husband tells you, after closing and locking the door of the safe, that a man can only live in a safe of that size fifteen minutes, and if kept there for that time will die in horrible agony. While the husband indulges in "righteous gloating" and the wife confesses, implores, and wails, you are presented with a mental picture of the dying man worthy of the best traditions of the Little Theatre. But hope is eternal in the human breast, so when the husband hands the key of the safe to his wife, after fifteen minutes by the clock, you expect that some neat escape or trick will remove the tension as the curtain falls.

But you are disappointed. The wife opens the safe, and the corpse falls out. Voilà tout!

Jessie Danvers gave a realistic performance as Bess, the agonised wife, and both the other parts were effectively played.

If the Bow Bells, who followed with a bright pierrotic entertainment, had not been good, our strained nerves would have welcomed the opportunity this troupe of merry-makers afforded us to relax. But the Bow Bells were good, and their turn was full of sparkling numbers. Someone wrote the other day that pierrots were going out of favour. I beg to differ.

Equally bright were the Osrams (100 candle power), who were assisted by a buoyant youth, who, after suffering at the piano in order that his fair companions might show what they could do in the way of singing and dancing, went dance-mad himself and capered amusingly about the stage.

Lynn and Linda, apparelled in pink, made a number of astonishing sounds with various brass instruments. Some of the sounds were quite melodious, and even those produced by instruments half-a-mile long had their virtues. But when half-a-mile of brass instrument is pointed straight at your face, and Lynn and Linda puff their cheeks as unsparingly as a small boy eating Christmas pudding, it is a little unnerving. You recall the days, between 1914 and 1919, when sentries challenged you.

Fanny Myers scored with her songs and drew particular applause with her recitation on "Success." Jack Shires, comedian, created much merriment; and Les Eldons, the clever comedy equilibrists, completed the programme.

At the Euston.

I award first honours at the Euston, my second hall, to the Mountfords, partly on account of their merit, and partly because one of the acrobats slipped and bruised himself, and displayed considerable pluck. I have never got over a certain sensation of anxiety during turns of this sort; and I think, when a man balances a long pole on his forehead and another man climbs up said pole, finally hooking a leg at the top and standing out at right angles, there is a certain justification for one's tremors. The Mountefords are exceedingly clever and plucky, and I sincerely hope the screw they earn is commensurate with the risks they run twice nightly.

If I missed a few minutes of "Symphonia," the Mountefords were responsible, for I was anxious to know that Mounteford Junior had not hurt himself badly. The manager reassured me, and I returned in a happier frame of mind to my box.

The four ladies and one man who comprised "Symphonia" gave a very pleasant musical turn. I am inclined to think that one of the lady musicians is well worthy of type equalling Henry J. Corner's in size. I will not mention which, for two reasons: (1) I do not want to start a wrangle; and (2) there was no indication on the programme whether she was Helena Beaufoi, Rosa Crow, Annette Maffert, or Irene Cecil.

Daisy Leon sang to beat the band—and it was quite a good band she had to beat, too—and Key and Keyworth kept the ball rolling. I liked the song about a house sung by Stafford and Dudley. Songs about houses are not nearly as numerous as they used to be, which one may take as a sign that the housing question is improving. When music hall comedians drop their references to a public grievance, it may safely be said to be non est. The sketch at the Euston was "Letting a Flat," which I have lately reviewed; and Stan Kavanagh wound up the evening by showing how they learn to juggle in Australia. But it was not with lassoos—just with ordinary balls and hoops and glittering things, manipulated with a deftness which was always considerably above the average.

EXTRA TURN.

SOME AWKWARD SITUATIONS.

BY GEORGE GOODFELLOW AND JENNIE GREGSON.

BOTH.—Yes, we have experienced many awkward situations.

GOODFELLOW.—I remember an occasion when, in order to raise money to pay my landlady's bill, I took on the work of cleaning a gravestone and repainting the inscription thereon in black. It happened this way. Some 20 years ago I played in a portable theatre, and my share for the week was 8s. 3d.! This amount, of course, was not nearly sufficient to pay for my lodgings, so that both my partner and I had to raise funds by some means or another. (It is only fair to say that Miss Gregson was not my partner in those days—he was a male.) We lodged with a widow, and in the course of conversation with her we learned that the headstone on her husband's grave had become very dilapidated, and that she was thinking of buying a new one. Then my chance came. I suggested that my partner

GOODFELLOW AND GREGSON.
Photo, Fielding.

and I should renovate the old one, at a much less cost than the price of a new stone. My offer was accepted. And my partner and I worked hard for some time in pumice-stoning the gravestone, washing it, and painting the letters, and received in payment 35s.! We were lucky!

GREGSON.—Mr. Goodfellow and I were playing together in pantomime at the Prince's Theatre, Manchester. We took the parts of the Ugly Sisters. I made up very, very ugly, and Mr. Goodfellow made up as the better-looking sister—the giddy one! And it was difficult for anyone who did not know to tell whether I was a man or a woman—most people thought I was a man and Mr. Goodfellow the woman! A sequel was a bet between Mr. J. F. Elliston, of Bolton, and Mr. Herbert Blackmore. Mr. Elliston said: "Do you know which one is the man? I'll bet you can't tell." And Mr. Blackmore picked me out as the man. I made my voice very deep-sounding, and as George is short and has a light voice and I am tall, it was no wonder Mr. Blackmore lost the bet.

In the Barber's Chair.

GOODFELLOW.—We were playing in the pantomime "Mother Goose" at Burnley. We opened on the Monday. Next morning I went into the first barber's shop I came across for a shave. As I was going very quietly through the ordeal another customer came in, and the usual conversation took place. "Has tha seen t' panto?" asked the customer of the barber. "Yes," replied the latter, "an' I'd like to get howd o't bloke that plays barber in it. He's tryin' to tak' bread an' butter out of my mouth, he is." I kept very, very silent, and was glad when I got up out of the chair. I was not surprised at the barber's indignation when I got outside, for I saw on his sign the same name as I assumed as barber in the pantomime. Mine was a funny scene, in which I as the barber was made to look ridiculous.

GREGSON.—Another awkward situation arose following our visit to Southend Hippodrome in "Phew!" a farcical comedy with straight, up-to-date make-up. In another theatre in the town "The Chinese Honeymoon" was being played, with Louie Freear in the cast. On the Sunday the "Phew!" company left for Boscombe, and "The Chinese Honeymoon" went to Birkenhead. Next day, when our men went to unload the truck at the railway station, they discovered that by mistake "The Chinese Honeymoon" properties and costumes had been forwarded. And later it transpired that our company's goods had been sent to Birkenhead. It was not very difficult for the "Phew!" company to get refitted for the first night. What we were anxious about was how the dickens "The Chinese Honeymoon" people played with our props. The trucks had been wrongly labelled. It was very easy for me personally to get fixed up at Boscombe. I had only to borrow a nurse's uniform from a local hospital.

GOODFELLOW.—The turns were not going so very well one night at the Glasgow Coliseum. It was a slack house. But we thought we were doing very well under the circumstances. As I went on the stage to begin the act Miss Gregson, thinking she would be friendly with one of the stage hands, went up to him and said as "Scotchily" good as she could speak, "Here comes the wee comic" (meaning me). The stage hand looked at her in disgust and replied: "He's nae comic at all; he's daft. He should go home and get his tools."

Lily Vine.

After a year's absence from the stage, Lily Vine, who has just returned from a trip to America, will make her re-appearance in town early in the New Year.

Teddy Stream deputised at the Finsbury Park Empire last week, his clever study of a broken-down actor being heartily applauded.

HAIR CASUALTIES.

DO NOT USE A HOSTILE SHAMPOO

The hair very much resembles an electric battery whose cells need re-charging from time to time. The individual hairs are like the wires which radiate from it, each dependent for its supply of current on the little cell at its base.

Each separate hair is nourished by its own tiny oil-gland. These glands are very delicate, and harmful shampoos dry up their oil supply. Directly the oil-supply of one hair is cut off, that hair dies and falls out. The free alkali, contained in most shampoos, is a deadly enemy to these oil-glands, and after every encounter with it, the hair suffers a number of casualties. Some hair-roots are destroyed, others maimed, causing individual hairs to split.

To avoid these dangers it is essential to use a shampoo which, instead of destroying the life of the hair, protects and increases it.

Pure stallax makes a wonderful shampoo, for it not only cleans the hair thoroughly, but puts new life and vigour into it. After this shampoo, the hair is not only clean, but well-nourished, and an improvement in its condition will soon be seen. It will be healthier, thicker, and far more lustrous than before.

DEATH OF MRS. ARTHUR RIGBY.

The many friends of Arthur Rigby will sincerely sympathise with him in the great bereavement he has sustained by the death of his wife, Mary, who passed away on Thursday, Dec. 15, after a long and painful illness, at their residence, 65, Drewstead-road, Streatham Hill.

Mr. Rigby first met his wife (Miss Mary Turner) at Brixton Theatre, where she was playing "Robinson Crusoe." Previous to this she had gained high honours at the Royal College of Music, where her contemporaries were Clara Butt, Landon Ronald, and Howard Talbot. She played the leading part in the latter's opera, "Wapping Old Stairs," and gave promise of a brilliant career under the guidance of "yours merrily" John R. Rogers.

The burial took place at the Putney Vale Cemetery, on Monday, the mourners being: Mr. Arthur Rigby (husband), Miss Mary Rigby (daughter), Mr. Arthur Rigby, junr. (son), Miss Marjorie Garthorne (sister-in-law), Mr. and Mrs. Chas. E. Paton (brother-in-law), Mrs. James Turner (step-mother), Mr. Gordon Turner (step-brother), Mrs. Geo. Wilson, Mr. Gerald Wilkinson, and Mr. Geo. M. Slater.

Floral tributes and messages of sympathy were received from the following: Mr. and Mrs. Robert Hale, Miss Binnie Hale, Mr. and Mrs. Geo. M. Slater, Mr. and Mrs. Cecil Murphy, Mr. and Mrs. Gus Elen, Mr. Felix Edwardes, Mrs. Will Evans, Mrs. Arthur Williams, Mrs. Charles McGrath, Mr. Nat Day, Mr. and Mrs. C. W. Anson, Committee of M.H.A.R.A., Mr. Douglas Stuart, Mr. Fred Flexmore, Mr. Arthur Nelstone, Miss Dorothy Sephton, Mr. James Leveritt, Kennington Theatre, Red Riding Hood Co., Mr. Sidney Arthur, Mr. G. W. Kenway, Mr. Medley Barratt, Mr. Norman Griffin, Mr. Alan Rose, Mr. Jack Barty, Miss Maidee Andrews, Miss Ida Lille, Miss Dolly Burke and daughters, Mrs. Geo. Wilson, Mr. and Mrs. T. W. Wood Roberts (Mayor of Croydon), Mr. and Mrs. Robert Millar and family, Mr. and Mrs. Walter W. Arter and family, Mr. and Mrs. Fred Mozart and family, Mrs. G. Leslie Treleaven, Mr. and Mrs. Harry Smathers, Mrs. Sidney H. Scott, Mrs. Robert McKay, Mrs. Dalguish, Mr. and Mrs. Harry Davis, Miss Kathleen Dennan, Mr. and Mrs. Gerald Wilkinson, Mrs. Inglis, Miss Bessie Turner, Mr. and Mrs. Albert Pollock, Mr. and Mrs. Vonner and family, Mrs. Fred Wilmot, Mrs. Walker, Miss Millie Jillson, Mr. and Mrs. Sidney Hann, Mrs. Florence Birch. Mr. Arthur Rigby, senr., Miss Mary Rigby, Mr. Arthur Rigby, junr., Mrs. E. Lomas, Mr. Ernest Lomas, Mr. and Mrs. Chas. E. Paton, Mr. and Mrs. James Turner (father), Mr. Gordon Turner, Mrs. S. E. Wilson (mother-in-law).

Drumphonia.

A unique musical act will shortly be seen on the halls, in which that prehistoric instrument, the drum, plays the predominant part. Mr. Noel Sutton Vale will present Miss Violet Alma, introducing with her the Futurist instrument, Drumphonia, invented and demonstrated by herself, and patented in Great Britain, and the U.S.A., France, and India. This invention is unique in inception, as both the old-fashioned method of playing the drum by tapping with the hands and the modern use of drum sticks, are entirely superseded. The drums in this case are worked by the use of the fingers. About two hundred patents have already been taken out for inventions of this kind, but all have failed. Miss Alma will be supported by Miss S. Sutton Vane, pianist, Miss Monna d'Elta, violin, and Miss Arnimal St. Paul, contralto. The music has been specially arranged by Mr. J. Greebe, the late musical conductor of the Gaiety Theatre. This act is in the hands of Mr. Sam Richard's Agency.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

The following will be on the road on Sunday:—

Robb Wilton, London to Liverpool.
Leslie Strange, Blackpool to Hull.
Noni and Horace, Plymouth to York.
Hilda Nelson, Burnley to Manchester.
Aubrey C. Astor, Worthing to London.
Billy Caryll and Hilda Mundy, Derby to London.
Bros. Hanaway, St. Helen's to Stockton.

TO OUR READERS.

Next week's issue of the "ERA" will be published on THURSDAY, DECEMBER 29, and will be the

Annual Pantomime Number.

There will be no increase in price, which will, as usual, be

Fourpence per Copy.

A great demand is expected and in order to prevent disappointment you should be careful to

Order Your Copy Now!

THE LONDON MUSIC HALLS.

THE COLISEUM.

Miss Loie Fuller, whose fantastically beautiful ballets continue to be a great draw here, introduced an American dancer, Miss Anicka Yan, to the London public on Monday afternoon. Miss Yan is an attractive artist and a clever and original dancer. In the set of dances illustrating the various moods of children she was delightful, and it was a pleasure to witness something so fresh and spontaneous.

Mr. Arthur Prince, the clever ventriloquist, assisted by the wonderful "Jim" and Mr. Fred Hurdle, kept the audience highly amused in his well-written playlet, "The Love Affair of Yussif Hassan." Mr. Tom Clare, another great favourite, has some very good numbers at the moment, wittily rendered and full of well-turned topicalities. The audience expressed its appreciation so heartily for "The Fine Old English Gentleman" that Mr. Clare had to give, as an encore, "Cohen's Interview with the Bank Manager."

Miss Ethel Bull, the famous Welsh soprano, had a very hearty reception. Her fine voice was at its best on Monday afternoon, when she gave three songs. Stanelli and Douglas, a pair of "fanatic fiddlers," were very successful in their musical antics, especially in the funny drunken duet with which their turn ends, and Stan Kavanagh caught the fancy of the house by his droll exhibition of juggling.

For the last week of the Chauve-Souris M. Nikita Balieff is putting forward the cream of his 300 numbers. On Monday "The Wooden Soldiers" was encored, and almost equally popular were the now famous Katinka polka, the deliciously humorous "Chorus of the Zaitzeff Brothers," and the exquisite Porcelain dance.

THE PALLADIUM

They are all stars at the Palladium this week, and Mr. Vernon Watson, of course, is several stars in one, and has no difficulty in making his audience feel that Harry Champion, Wilkie Bard, George Robey, and the late Fred Emney, have actually appeared before them. His make-up as George Robey is immense, and his version of Wilkie Bard singing "They Can't Reach My Top Note" is perhaps the gem of his present brilliant entertainment.

Then we have Miss Marie Dainton, giving her impressions of Miss Violet Loraine, Mr. Talbot O'Farrell, Miss Violet Vanbrugh, Miss Gabrielle Ray, Miss Marie Lloyd, and Mme. Melba, all of which are perfect character studies, with clever material. The Three Jays in a sensational and comedy wire act, did not appear on the occasion of our visit, neither did Mr. Joe O'Gorman. Messrs. Graham and Cullen deputised, and this talented couple made a great hit with their "Navy and Army Ball," all their cross-talk going particularly well.

Miss Ruth Vincent came and conquered, as is her custom, with her superb rendering of "Bless You," one of Mr. Ivor Novello's most delightful compositions, "Dream Time in June Time," and "Il Bacio." Mr. Charles Austin has seldom been seen in greater form than he is this week in his comedy scena, "Poor Old Parker," which represents the famous P.C. of that name in the vicinity of a race meeting. The humour of this never flagged a second. The whole of the dialogue is rich in comedy, all the supernumeraries do excellent supporting work, but the essence of the whole thing is the sublime innocence of Mr. Austin and his wonderful facial expression.

Billy Wells and the Eclair Twins give a very attractive act. While the former plays an opening selection at the piano the latter pop out of two gold bins, the lids of which are the ladies' hats. Then follow a frantic Apache-like jazz, a tuneful solo number from one of the Eclairs, "Me Come from Hong-Kong," a contortionist cat speciality from the other Eclair, and, finally, the trio in their languid, graceful song and dance number, "I Can't Go to Sleep While the Moon Shines." Others in the programme are Prince Tokio, a foot juggling act, and Blamey and Richardson, operatic singers, with their pianist, Mr. Walter Butler, who present a most pleasing table d'hote of opera, including the duet from Act. I. of "Faust," and "On With the Motley," from "Pagliacci."

THE BEDFORD.

Fred Russell and Coster Joe are paying a very welcome visit here this week, and proving as entertaining as ever. The Wise Jesters, Mayne and Sheridan, are also great favourites, their cross-talk is very smart and witty, and their dancing excellent. Harry Lowther presents his amusing trifle, "Barmaids," which is one long laugh, and capitally played by the supporting company. Mr. Lowther is a capital comedian, who gets his laughs easily, and keeps everyone in a roar of delight. Harry Taylor has some good songs and stories, which he puts over in excellent style, and is very popular. Jock Whiteford, the lively Scot, met with much appreciation, especially for his idea of a Scotch laddie at a football match; an excellent bit of comedy. A very bright show is that of the Lorigans. The lady has some good songs, while the male partner has endless gags and some first-class dancing to offer, the act making a distinct hit. An artistic musical turn, which met with much appreciation, is that of Hilda Ammo and Partner. Eric Yorke—billed as the new tenor—found much favour with his two songs. He has a delightful voice, and sings with charm and artistic feeling. De Shone, the illusionist, displays his skill early in the evening, and Christian Christensen, who closes the bill, presents his short-distance speedometer—a very clever apparatus, on which a competition is being held during the week. Christensen is a fine athlete, and the film of his feats of endurance is most entertaining.

CAMBERWELL PALACE.

The Real Mackays, with their varied entertainment—charm on one hand, and eccentricities in dancing and patter on the other—are meeting with the heartiest of receptions here. Robb Wilton is a great favourite, his droll impersonation of a fire brigade officer whose chief aim in life seemed to be to dodge fires, creating a constant ripple of merriment.

Wilson Hallett's clever mimicry is always popular, and his presentation of an oppressed and care-worn father trying to control an imaginary family of 17, commands the sympathetic attention of the male members of the audience, and the amused and motherly interest of the opposite sex.

Other contributors to the capital programme are Mlle. Derra De Moroda, with some graceful dances; Dorothy Lena, full of "joie de vivre"; Johnnie Dundee, a good singer and story-teller; Guilly and Jeanny and Alfonzo, equilibrists of varied types; and Lillian French.

HACKNEY EMPIRE.

Penrose and Whitlock are here, and jollier old sports could not be imagined. "Two of the Early Birds," "We've Had a Jolly Good Night," and their other jovial ditties, are given with irresistible vim. Vine and Russell, in their new successes, are also very popular. "You Can't Make a Bad Man Good" and "Hi Tiddly Hi Ti Isle," two capital songs of much wit and humour, go with a swing, and are very much enjoyed by their auditors.

Dorothy McBlain, with her monologues, introducing her wonderful throat whistling, is a great favourite. "Beautiful Ohio" and "Down the Vale" are cleverly rendered by this charming silfleuse," and "Jolly Good Luck," "Lily of Laguna," "Old-fashioned Mother," and "Home, Sweet Home," are all woven into a sort of story by this delightful artist. Laurie Howard is a clever eccentric dancer and storyteller, and also sings "On the Morning I got Married to Eliza," and Susie Marney, the popular chorus comedienne, is heartily acclaimed. G. H. Elliott, the chocolate-coloured coon, is in fine form with his ditties, "On the Day I Marry Caroline," "Baby o' Mine," and "Dixie," and his dancing is as dexterous as ever, and Haywood and Hay, artistic entertainers, complete.

KILBURN EMPIRE.

A good "bill," a play, or concert programme—or anything else in the world of entertainment—has, while being presented in the week before Christmas, its best chance in all the year of proving that it really is good. That the Kilburn Empire is anything but sparsely attended this week is, therefore, a pleasing and significant fact. The programme includes such clever people as Denis O'Neil and Pat Thayer, King and Benson, and Cooper and Lait. The latest song successes of the first-named include "Zion," "Pray for Sunshine," and "It's Doing Me Good," and on Monday their reception was rapturous.

King and Benson are presenting their latest "hit" in "Back from the Hunt," which gives the lady partner great scope in a hunting dance, the gentleman the same in his song, "Sometimes I Dream," and both of them greater scope still in "Don't Say Good Bye"; while for Daley Cooper and Mabel Lait were rounds of applause when they concluded their well-known burlesque act with a "skit" on pantomime, Daley as Little Red Riding Hood and Mabel as a principal boy.

Others on the attractive "bill" this week are Eddy Montrose, who knows well how to tumble; Molly Butler, the clever dialect comedienne; Frank Powell, comedian, in "The Fireman" and "The Town Crier"; Eric Randolph, complete, with delightful partner, in his original vagabond act; and the clever act of Roy Dove, "the juggling jollier."

NEW CROSS EMPIRE.

Bert Elliott and Doris Brunton are here in an attractive scena called "Pandora's Box." The while Doris sings and dances Bert goes through all sorts of juggling tricks, utilising cigar-boxes, top-hats, and what not, at which he is most expert. Doris's costumes are very pretty, and she sings very sweetly. S. W. Wyndham was in fine form, and for his second number gave us "I Am Going to be There," which has a lilting chorus. After a little speech in front of the curtain, he gave a well-executed grotesque step-dance.

Fyne and Hurley got a lot of fun out of the partner who did not turn up, and then kept the audience in one ripple of amusement in their comic-tragic sketch, in which the one plays the returned convict and the other the wife. Jay Whidden is in the front rank of violinists, and his mastery of the instrument is really wonderful. He sang a pretty number at the piano, "Ten Little Fingers, Way Down in Tennessee," and was deservely encored.

Russell Carr and his military dummy, Tommy Atkins, kept the amusement on full tap and evoked hearty laughter. The Two Bobs, as always, had a great reception, and gave in their own inimitable way "Always Keep on Smiling," and after an anecdote or two "Four-and-nine." For encore their new number, a cowboy skit, called "Alabam and Tennessee." The Martinis, with their ballroom dancing show, complete. The lady partner is a very versatile and clever dancer, and in very chic costumes and to a pretty setting went through all the latest fox-trots and one-steps in a manner that made the ordinary ballroom habitué gasp. The other member of the troupe is a clever pianist.

POPLAR HIPPODROME.

Horace Jones and Partner had a hearty reception at the Poplar Hippodrome on Monday evening in their "Seaside Scenes," which are full of humour and artistic merit. In their first duet, "Honeymoon Time," the couple show to great advantage, but the tit-bit is perhaps the minstrel burlesque at the finale. Miss Daisy Taylor sings delightfully two Scotch songs, "I've Had a Good Time" and "Sandy Boy," and gives proof of her versatility in a tuneful American song, "I Do Miss My Mississippi Home." Equally versatile is Miss Florrie Desmond, a dainty little comedienne with a taking style which is well displayed in her song "When Father Tried to Build a Bungalow." In her second song Miss Desmond appears in a quaint make-up, and creates much amusement with her Italian love song.

Duncan and Godfrey, the popular cockney couple, provide a most enjoyable item in their skit, "The Sailor and the Maid." They introduce plenty of clever chatter and tuneful songs, and their efforts are rewarded with a hearty round of applause.

Jock Mills, the Scotch humorist and raconteur, has a capital budget of stories, which are most amusing. His songs, "Jenny" and "Tobermory," have lilting melodies. Julien Henry lends distinction to the ballad section, and renders in brilliant style those excellent baritone songs "The Trumpeter" and "Devonshire Cream and Cyder."

Val Vett, the Ragtime Ragpicking Rag Painter, provides an original and clever show, and Granville, with his accordion, plays some good classical music. Those clever trick cyclists the Daunton-Shaw troupe complete.

"ROBINSON CRUSOE" AT FINSBURY PARK.

Florrie Forde's Tenth Annual.

"Robinson Crusoe," Miss Florrie Forde's tenth annual, was produced on Monday evening at the Finsbury Park Empire, with every sign of success. It is, indeed, a bright and humorous production, with an abundance of clean humour, elaborate, and at times sumptuous mounting, a fine cast of principals and a large and comely chorus, well drilled, animated, and superbly costumed.

A bright and bustling opening scene is the Port of Hull, where all the principals, headed by Miss Florrie Forde as Robinson, presently make their entry, much funny business, for which Messrs. Billy Doust, Stanford and Allen, and Reg Bolton are mainly responsible, taking place, the scene culminating in the "signing on" of the dramatis personæ for the voyage in search of treasure trove, a singularly apt rendering of "Fall In and Follow Me," by Miss Florrie Forde, bringing the scene to a close. Others follow in quick rotation, the one described as the Coral Cave being of such artistic magnificence as to evoke a spontaneous outburst of enthusiasm. The Slave Market and the finale, The Palace, are also of great beauty.

The production is singularly fortunate in interpretation, Miss Florrie Forde being a bonnie and enthusiastic Robinson, her numbers being sung with the force and push associated with the popular artist. "The Land of My Dreams," and a particularly appropriate Irish song, "Sailing Home Once More," being particularly successful. Billy Doust is an excellent Dame Crusoe; Stanford and Allen are responsible for much fun as Ben and Sam Salt; Reg Bolton as Billy Crusoe makes a distinct hit; and Edna Lyall as Fairy Queen, and Florence Irving as Polly Perkins, are all that could be wished.

It should be added that the numerous songs in the pantomime are from the famous houses of Feldman, Francis, Day, Lawrence Wright, Herman Darewski, Selberman, and Allandale.

"ALADDIN" AT BALHAM.

Mr. Dick Ray's pantomime, "Aladdin," seen at Balham on Monday, is a superb production. In scenery, dresses, artistic effects, singing, dancing, and comedy, it shines effectively. The story is not too far departed from, and is told in 11 scenes, the Market Place, the Cave, the Laundry, and the Palace proving the most notable. Mr. Dick Ray himself heads the cast as Abanazar, his burlesque study of the magician is full of genuine humour, and he had his audience in very merry mood throughout. His song, "Knock-Kneed Knonian," is a tongue twister par excellence. Miss Beryl Bardsly is the ideal Aladdin. She has a pretty face and figure, and excels in the tomboyishness of the character. She sings well "Mammie o' Mine," and dances cleverly. Her duet, "Linger A Little Longer,' 'is well put over—this is with Miss Dorothy Vere, a captivating Princess, who also sings "Tea Leaves" excellently. Mr. George Collin's dame study is a very humorous impersonation. He has a great number called "Touch the Harp Gently." Miss Florrie Thurston, as dainty and pretty a Prince Pekoe as possible, sings "Coal Black Mammie" and dances exquisitely. Cullen and Bell as the Chinese policemen, brought down the house on Monday with their eccentric inebriate's dance—they are a great acquisition to the cast. Mr. Stanley Rea ably assists in the comedy line as Wishee Washee, singing that fine chorus number, "Ours is a Nice House, Ours is," capitally. A very dainty, pretty, and charming Nicee is Miss Ethel Tyson—she has a big reception for her capital rendering of "Old Pal, Why Don't You Answer Me?" The two immortals are well played by Miss Emilie Frances and Mr. Alfred Tilbury. Mr. K. J. Key sings well as the Emperor, and Miss Sibyl Raymond in a small part is quite a success. The Six Sunshine Girls and a real "Ray" beauty chorus, do all they have to do well. "Aladdin" starts the Syndicate tour next week at Chelsea.

"CINDERELLA" AT ROTHERHITHE.

Messrs. A. Newman and Dick Ray's pantomime, written by Fred Bowyer, music by Max Whittaker, and produced by Robt. Douglas at the Rotherhithe Hippodrome on Monday, follows closely the popular story of the little kitchen maid. Told in nine scenes, the principal ones are The Enchanted Wood, the Ball Room, and the Palace—a grand Cinderella gold coach, electrically lighted, and team of ponies caused considerable enthusiasm among juvenile Rotherhithians on Monday.

Mr. Reg. Wentworth heads the cast as Dandini—the popular light comedian is ably suited to this rôle. His songs, "Ta-Ta" and "My Mammy," he renders excellently. Altogether charming is the Prince of Miss Ruby Kirtheen, who has a good number in "My Gee-Gee From the Fiji Isles," and joins in the duet, "Hold Me," with Miss Marie Folloy, a dainty "Cinders." Miss Folloy sings "Playthings" with dramatic emphasis, and joins in the duet, "Don't Say Good-bye," with Mr. George S. Young, who bears successfully most of the comedy on his shoulders as Pimple, with a good number, "Every Morning." Of the rest, Newham and Latimer as the Ugly Sisters, Mr. Harry L. Keezing as the Baron, and Jack Patterson and Charles Rossi as the Brokers' men assist in the comedy line. Mr. Jack Patterson's speciality juggling act being well received. Miss Doris O'Brien as Fairy Godmother sings well "Carissima," and Misses Ray Macdonald and Dorothy Terrell, Mlle. Victor's Six Sunrays and a good-looking chorus complete. "Cinderella" goes to Swindon next week.

"COME ON, STEVE!"

Musical Farce, in Seven Scenes, Produced by Messrs. Hayman and York, at the Lewisham Hippodrome, Dec. 19.

Timothy Riddle .. Mr. Harry Roxbury
Dora ..... Miss Dorothy Waring
Cora ..... Miss Ruth Probyn
Nora ..... Miss Crystal Heather
Flora ..... Miss Elsie Norris
Richard Riddle ..... Mr. Garry Lynch
Winston .....
Constable Blink..Mr. Hugh E. Robinson
Peter Pudge ..... Mr. Billy Fiman
Cuthbert Cholmondeley ..Eddie Whaley
Stephanotis Perriwinkle
Mr. Harry Scott

With the book by Mr. Harry M. Vernon and the music by Mr. Nat D. Ayer, and such clever and popular artists as delightful Miss Dorothy Waring and those splendid comedians, Messrs. Scott and Whaley, in the leading parts, the prospects of a new musical farce should be pretty good. And such certainly is the case with "Come On, Steve!" received with great enthusiasm by two huge audiences at Lewisham on Monday night. Mr. Vernon has provided a really excellent story. Briefly, it is based on the superstition of a certain wealthy old gentleman named Timothy Riddle. According to this rather trying old boy, almost everything that happens is an indication of something terrible to follow; every little event is a sign of something "unlucky." As can easily be imagined, this characteristic of Mr. Riddle's makes him something of a nuisance to his friends and relations. It is for this reason that his nephew, returning from abroad, brings with him a mascot, guaranteed to prevent all ill-fortune and bring nothing but good luck to whoever happens, for the time being, to possess it, or rather, we should say, him! For the mascot is none other than a black gentleman named Stephanotis Perriwinkle, impersonated by Mr. Harry Scott. Stephanotis is by way of being easily "done," and great profit is made out of him by his friend and "keeper," Cuthbert Cholmondeley, played by Mr. Eddie Whaley. Cuthbert 'palms off" Stephanotis as "the greatest thing ever," hires him out at a terrific salary, forces him to do as he is told, and pays him practically nothing. Mr. Scott, in these circumstances, continually "kicking against the pricks," can easily be imagined. On Monday he was "a scream" from start to finish. Mr. Whaley, too, is just the right partner for him, and their comedy scenes, duets and dances were all perfectly done.

Miss Dorothy Waring makes a great success. The charm of her personality, and the refinement and excellence of her acting, singing and dancing, are of the utmost value. Her fine voice is heard to best effect in a beautiful waltz song, "Daydreams," but she is equally successful in the lighter numbers, such as her duets with Mr. Garry Lynch. Her four dresses are all very lovely, a superb blue and silver Russian costume being, perhaps, the most admired.

Mr. Garry Lynch has a good part—the juvenile, of course—and plays it well; and Mr Harry Roxbury gives a comic little study as old Riddle. Mr. Hugh E. Robinson and Mr. Billy Fiman, too, both put in good work in comedy rôles.

Mr. Ayer's music is very pretty and tuneful, the dances arranged by Mr. Jack Haskell are excellent, and the show is staged and dressed in the lavish style that one would expect from Messrs. Hayman and York.

OLYMPIA.

The Great Circus.

Amongst the amusements specially provided for the holiday season, the circus at Olympia, which was opened on Friday, will occupy a foremost place. Mr. Bertram W. Mills has made it his business to submit to the holiday-makers, old and young, such a wonderful programme of attractions that the veriest glutton in the matter of amusement cannot fail to be satisfied with the entertainment menu at Olympia this Christmas. It is indeed difficult within a limited space to do justice to all the various shows. There are the horses, and in a circus they, of course, occupy a position of high importance. At the opening performance Oscar Schumann's horses, trained to perfection, were the objects of general admiration; but equally interesting as star performers were Duncan's dogs and Lockhart's elephants, whose doings must be seen to be thoroughly appreciated. Both grace and daring were distinguishing features of the aerial performances of the Silbon Sisters, and much wonder and admiration were excited by the thrilling mid-air act of the Seigrist-Silbon Troupe. Jason and McLaren, the Australian woodchoppers and axe-throwers, won deserved applause. Rastelli is a remarkably clever juggler; the Mazantinis excel in an equestrian and carriage act; much amusement is caused by Gobert Belling and company of clowns, which include Pimpo, Pipo, Billy, Goliath and others, who brightly fill up with their funny antics the intervals necessary to preparations for the other turns. Mention must not be omitted of the skilful gymnastic feats of Miss Lilian Leitzel on the trapeze. In the great hall there are no fewer than 150 side-shows; and the real "fun of the fair" is lavishly provided for both young and old at Olympia this Christmas season.

LONDON THEATRES OF VARIETIES,

LIMITED.

COMPANIES FOR WEEK COMMENCING DECEMBER 26th, 1921.

CHARLES GULLIVER - - - Managing Director.

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WINSTON'S WATER LIONS
FELICE LYNE.
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PERCY HONRI.
THE REAL McKAYS.
GRAHAM & CULLEN.
EVANS & PEREZ.
THE 4 SWIFTS.
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THE ROSINIAS.
RUSSELL & FORREST.
NINA MARTIN.
REMA DUO.

LEWISHAM HIPPODROME
Christmas Pantomime—
THRICE DAILY
2.30, 6.15 and 8.40.
"DICK WHITTINGTON."

HAMMERSMITH PALACE
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LESLIE ELLIOTT.
DAVE LEE.
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MALCOLM SCOTT.
LILY LONG.
VASCO.
DAISY TAYLOR.
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JANET ALEXANDER.
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ILFORD HIPPODROME
WILSON HALLETT.
VAL A. WALKER.
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THE PALL MALLS.
WILFRED CLOWES.

SHORED TCH OLYMPIA
WILL EVANS.
ZETTA MOR.
BARTLE QUARTETTE.
JOCK MILLS.
3 LOMBARDS.
MAY STARR.
BEN ALBERT.
McMASTER & CONN.

CROYDON EMPIRE
ERNIE MAYNE.
TUCKER.
ARTHUR BROUGH.
WYN & IVY.
OSWALD BEMAND.
BILLY SIMPSON.
W. B. RABY.
RITA CHIRGWIN.
GREAT SCOTT.

ISLINGTON EMPIRE
Christmas Pantomime
THRICE DAILY
2.30, 6.30 and 9 o'clock.
"ALADDIN."

POPLAR HIPPODROME
Lew Lake presents
The Revue:
"ME AND MY GAL"
featuring
DOUGLAS & JONES.

WOOLWICH HIPPODROME
E. LEWIS WALLER'S TOURS, LTD., present
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The Phenomenal Light Opera success from the LONDON PAVILION.

WILLESDEN HIPPODROME
Christmas Pantomime
THRICE DAILY
2.30, 6.30 and 8.45.
"BABES IN THE WOOD."

PUTNEY HIPPODROME
"JOY-BELLS"
The London Hippodrome Success.

COLLINS'S ISLINGTON GREEN
KING & BENSON.
FRED RUSSELL.
BERT LEE.
DRUMPHONIA.
ELLIS & TELLIS.
LILY FLEXMORE.
PROF. THORNBURY.

PENGE EMPIRE
Christmas Pantomime
THRICE DAILY
2.30, 6.15 and 8.45
"CINDERELLA."

BEDFORD CAMDEN TOWN
CORAM.
GRAHAM & CULLEN.
RADFORD & VALENTINE.
DOLLY ELSWORTHY.
EDIS & FORBES.
ETHEL BULL.
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"MELODY MIRROR."
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SCOT SAUNDERS.
DARING DINNIES.
TOM E. DEAN.
SIDNEY EDWARDS.

MANCHESTER PALACE
The Wylie-Tate Pantomime
"PUSS IN BOOTS."
with
BILLY MERSON & MONA VIVIAN.

NEWCASTLE HIPPODROME
Wylie Tate Pantomime
"DICK WHITTINGTON."
with
GEO. BASS & DAISY WOOD.

PARIS ALHAMBRA
DE BIERE.
FOUR BANOLA ASTI.
VAN DOCK.
FIVE SARATTOS.
LES RUBY.
VALLIES.
HARRY BLASSON.
TREKI.
LIANE.
SIE TAHAR TROUPE.
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SHEFFIELD HIPPODROME
Beresford & Pearce present
"BARE BACKS."

SOUTHAMPTON HIPPODROME
DENIS-NEILSON TERRY.
NIBLO & DORIS.
GABY REVETTE.
EFFIE MANN.
EILEEN & MARJORIE.
GEORGE LEE.
BERNARD.

SOUTHEND HIPPODROME
Geo. Sax presents
"SINBAD THE SAILOR."

WOLVERHAMPTON HIPPODROME
A. D. McFarlane presents
The Revue:
"SHORT & SWEET"
with
IDA CRISPI and UTY ROWLANDS.

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(And a little bit more).

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"EVERY MORNING"
(Cock-a-doodle).

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 26, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 16 NOW DUE.

ALBANY WARD THEATRES, LTD.

(Note.—Rehearsal at all theatres at 1. All artists must attend.)

SALISBURY PALACE.—Oswald Cray's and Will Parkin's pantomime, "Ali Baba and the Forty Thieves."

WEYMOUTH JUBILEE HALL.—Gilbert and Chapman, Violet Grey, Le Rone and Bendon, W. P. Wentley, The Great Maurice.

YEOVIL PALACE.—Wally Dewar, The Enzers.

RAYMOND Touring France

BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 11).—Geo. Campbell's Panto., "Mother Goose."

RAMSGATE PAVILION (rehearsal, 12).—The Moorish Court Tumblers, The Horburys, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Dolly Robson.

HAMILTON HIPPODROME (rehearsal, 1).—Dr. Walford Bodie, Dan Dooley, Kittie Stewart and Partner, Five MacLeods, Winnie Russell, Mathieson and Gow.

IPSWICH HIPPODROME (rehearsal, 2).—Nelson Jackson, the D'Ormondes, Takase, Barry Burnett, Bond Rowell, D'Lonva, Tom Payne.

IPSWICH LYCEUM THEATRE. — "A Southern Maid."

LEICESTER.—Company as booked.

NORWICH HIPPODROME (rehearsal, 2).—Corner's Symphonia, Two Boyds, Kitts and Windrum, Gicardo, the Dorinos, Frank Powell, Soga Trio.

PAISLEY RINK PALACE (rehearsal, 12).—Cowper Bros., Orton and Onley, Flockhart and Saunders.

PAISLEY THEATRE (rehearsal, 12).—Two Powers, Frank Wilson, Three Scotch Worthies, Douglas Dance, Charles Kemble, Pharos.

RAYMOND Continental Tour.

KENNEDY CIRCUIT.

CANNOCK HIPPODROME.—Fred Morley and Brenda White's "Aladdin."

DUDLEY OPERA HOUSE (rehearsal, 12).—Beresford and Pearce present "Great Scott."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—A. Humphreys presents the famous London musical comedy, "Toto."

WEST BROMWICH OLYMPIA (rehearsal, 12.30).—Walter Aubrey presents "Goal" revue.

WEST BROMWICH THEATRE ROYAL.—Will Glaze's Rep. Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

RAYMOND London Shortly.

MACNAGHTEN TOUR.

(Rehearsals at all halls at 12.)

BRADFORD.—"Sweet Fanny Adams."

BLACKBURN.—Four Kempton Foleys, Fred Morris, the De Corbys, L'Incognita and Amadio, Jenkins Bros., Elise and Grill, Fulgora.

BURNLEY.—Messrs. Jack Byrne and Lucy Brennan present "Red Riding Hood."

CARLISLE.—The Mongadors, B. Reeves and company, Amac, Edward Williams, Fiery Jackson, Mary M. Reid.

HALIFAX.—Storm and Rudd, Five Jocks, Empire Operatic Quartette, Holloway and Austin, Clarke and Ritchie, Howard Rogers, Delaney and Lee.

HUDDERSFIELD.—Hector and Lolletta, Deguchi Troupe, "Christmas Eve," Ellis Jackson, Etheridge and Furse, Sadler Elsie Four, Syd Lyn.

SOUTHAMPTON. — Daunton Shaw Troupe, Alex Mee and company, Arculus, Charles Whittle, Nolan and Holt, Victory Girls, Nixon Grey.

WARRINGTON.—Tom Fox, the Selbinis, Duncan and Atkinson, Margaret Norton, Stowe Bros., Ringle Bros., Dick and Jim Mortimer, "It's Up To You."

RAYMOND Touring France.

MOSS EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fulvio, Omega Trio, Dorothy Darlington and Haddon Squire, Franco Piper, Lake and Barrasford, Vernon Watson, Ted and May Hopkins and company, in "The Poacher."

BIRMINGHAM GRAND (rehearsal, 1).—Wet and Warmer, Jeanette and Scott, Spencer Ward and Gertrude Long, Mercedes and Mlle. Stantone, the Two Bobs, Garadini, Bertram Fores.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Les Rogers, Howard and Wyndham, Wal Clinton, Jean Gray.

BRADFORD ALHAMBRA (rehearsal, 12.15).—The Dancing Demons, Maidie Scott, Jay Whidden, "Memories of Scotland," Zellini, the Videos, Okayama Troupe.

CARDIFF EMPIRE (rehearsal, 1).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Cinderella."

CARDIFF OLYMPIA (rehearsal, 11).—Frank and Nana, Syd Koe.

Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 12).—Messrs. Wylie-Tate present "The Scrap Book."

FINSBURY PARK EMPIRE (rehearsal, 1).—Miss Florrie Forde's pantomime, "Robinson Crusoe" (second week).

GATESHEAD EMPIRE (rehearsal, 1).—Maher and Langford, "Frivolities."

GLASGOW ALHAMBRA (rehearsal, 11).—Wylie-Tate pantomime, "Mother Goose."

GLASGOW COLISEUM (rehearsal, 11).—Moss' Empires present the pantomime "Dick Whittington."

GLASGOW EMPIRE (rehearsal, 11).—Sisters Wilson, Josie Fujiwara, Wal Langtry, Windsor, Edgar and Kellaway, Mutt and Jeff, Dan Whitley, Bromley Carter.

HANLEY GRAND THEATRE (rehearsal, 12).—Russell Carr, Lole and Her, Fred Karno's "Mumming Birds," Barker and Wynne, Nathano Brothers, Bart's Trio.

HULL PALACE (rehearsal, 1).—Eddie Gray, Gilday and Fox, Hilda Glyder, Mijares and Brother, Bert Hughes and company, Leslie Strange, George Ackroyd presents "Old Memories."

LEEDS EMPIRE (rehearsal, 11.30).—J. H. Scotland, Julian Rose, Betty Barclay and George Glover Elkins, Fay and Elkins, Sutcliffe Family, Cinque and Valet, the Cycling Brunettes.

LIVERPOOL EMPIRE (rehearsal, 1).—Harry Day presents "Jingles."

LIVERPOOL OLYMPIA (rehearsal, 1).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Aladdin."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate pantomime, "Jack and the Beanstalk."

NEWCASTLE EMPIRE (rehearsal, 11.30).—Rebla, the Hadens, Carr Lynn, Three Morellys, Abbie Mitchell and Quartette, "Fashions de Vogue," Robledillo.

NEW CROSS EMPIRE (rehearsal, 1).—Takio, Poluski Bros., Long Tack Sam and company, Nat. D. Ayer, Harry Ford, Alfredo.

NEWPORT EMPIRE (rehearsal, 1).—Broughton and Creedon, May Henderson, Hedges Bros. and Jacobsen, Vivian Foster, Emerson and Johnson, Angel Bros., Esta Stella.

NOTTINGHAM EMPIRE (rehearsal, 1).—Eddie and Cute, Prince Tokio, Bransby Williams, Marie Ambrose, Daimler and Eadie, Osborne Trio, Cole and Robbins.

PRESTON EMPIRE (rehearsal, 11).—Lupino Lane and J. Walker present "Jack and Jill."

SALFORD PALACE THEATRE (rehearsal, 11.30).—"The Sleeping Beauty."

SHEFFIELD EMPIRE (rehearsal, 1).—Moss' Empires, Ltd., present the pantomime "Jack and Jill."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Stanley Brothers, Bert Lloyd, Royal Southern Singers, Olga Morsell, Sammy Shields, Gus Fowler, G. W. Monkman.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Daly's Theatre Company in "The Dollar Princess."

STRATFORD EMPIRE (rehearsal, 1).—S. W. Wyndham, Beatie and Babs, Frank Le Dent, Nassar Troupe, Alec Regan, Fyne and Hurley, the Martinis.

SUNDERLAND EMPIRE (rehearsal, 1).—Carl Rosa Opera Company.

Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.

SWANSEA EMPIRE (rehearsal, 2).—Harry Day presents 'Spangles."

VICTORIA PALACE (rehearsal, 11.30).—Arnaut Bros., Kirkby and Hudson, Austin Rudd, Femina Quartette, the Gladiators, Elsie Carlisle, Delvaine's Marionettes, Rosie Wylie.

WEST HARTLEPOOL EMPIRE (rehearsal at 12).—Magini, Alice Craven, Harry Harvey, Two Ascots, Hinsle, Texas Two, "Beauty."

RAYMOND Continental Tour.

STOLL TOUR.

(See page 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

(See page 13.)

RAYMOND London Shortly.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Johnson and Bert, Barton and Ashley, the Megan Brothers, La Fleur, the Huntings, Rose Cambry, Harry Knox.

ASTON HIPPODROME (rehearsal, 12).—George Pickett and Co., Tina Paynola, Herbert Cave, Fred Brezin, Damsell and Boy, Zena Zampa, Tom E. Hood.

ATTERCLIFFE PALACE (rehearsal, 1).—Harry Marle, Bain and Hill, Gladwin Trio, Bobbie and Lillie White, Marvellous Days, Mary Connolly, Roy and Lancaster.

AYR PAVILION (rehearsal, 1).—"Tommy Tucker" pantomime.

BATH PALACE THEATRE (rehearsal, 1).—Lloyd and Montrose, Bert Merrell, Rochfort, Cole and Rags, Crisetta, De Baker's Living Models.

COVENTRY HIPPODROME (rehearsal, 1).—"What a Night," Victoria and Rando.

DUBLIN EMPIRE (rehearsal, 12.30).—"Girl in the Taxi" Co.

DUNDEE KING'S THEATRE (rehearsal, 12).—Henry Lee's pantomime, "Little Miss Muffet."

EXMOUTH KING'S THEATRE (rehearsal, 10.30).—Harry Keeble, May Warden, La Victoiré, Hicks and Leslie, Fitzgerald, Winnie Varden, Bioscope.

GLASGOW KELVIN HALL.—Odette and Louise, Fredrica's Terriers, Lola May Trio, Benedetti Bros., the Littlefields, Rudolphe and Hortense, John Regan and Cowgirl, La Belle Marie, Edwin Pinder's Elephant and Ponies, Hortos and Zilla, the Jockey Quartette, the Wonderful Morandinis, Toto Sagrino, Rabbit, Comical Alf and Funny Fred, A. Pearson, jun., Willie Alvah.

KINGSTON EMPIRE (rehearsal, 12.30).—Messrs. Walls and Henson present "The Disorderly Room," Cohan and Dorothy, Haig Bros. and Ryan, the Miles-Stavordale Quintette, the Three Neslos, Mimi, Tom Lee, Molly McCarthy.

LONDON MUSIC HALL (SHOREDITCH EMPIRE). — Miss May Sherrard, Mr. Harry Taft, Bros. Hartley, Jack Straw and Co., Miss Rale Silver, Mr. Erne Chester, Mr. Ray Dove, Chas. Thomas Troupe, Lorenzi.

LUTON PALACE THEATRE (rehearsal, 11).—Dorothy Pinhoe, Key and Keyworth, Adam Tomlinson.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Hale and Douglas, Dennis Towns, Yelson Trio, Derry and Sloan, Jan De Martell, Cromer, Queenie Leighton.

PENGE EMPIRE (rehearsal, 12).—Joe Collins's "Cinderella."

PETERBOROUGH EMPIRE (rehearsal, 1).—Dorothy Varick, Segue, M'Lita Dolores, Harpe and Harper, The Buchanans, Peter Pariss.

READING PALACE THEATRE.—Wilf Burnand, Ernie Whitmee, Len Taylor, Morvana, Frank Sylvo, Edith and Zaldo, Tthene Trio.

STOCKPORT HIPPODROME (rehearsal 11).—Gar Kiddie's pantomime, "Little Bo-Peep."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Tom E. Hughes, Penrose and Whitlock, Orpheus, Grace Cunard, Harry Marlow, Steel and Watson, Harry Hilton, The Daros, Pathé.

WIGAN HIPPODROME (rehearsal, 11.15).—The Eight Kiketas, W. G. Watts, Sam and Betty Auckland, J. P. Ling, Vernon Ross and Ernie Dale, Adam Jay, Merrill, Newhouse and company.

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The most subtle and most profitable method of advertising is the building up of a successful business by the ever-recurring orders of a pleased public. That is the acid test of successful trading, the repeat orders of a permanent and satisfied customer, and in this connection it will be of interest briefly to review the activities of the Lawrence Wright Music Company for the past twelve months.

Speaking generally, the year 1921 has been a particularly lean year from a business point of view. What with the rocketting rates, the disastrous coal strike, the Irish question, and the depressing financial conditions throughout the country, it is a matter for wonder that some firms have done so well as they have. Now as regards the Lawrence Wright Music Company, 1921 has been absolutely their biggest year so far, a happy position which calls for the warmest congratulations to all concerned.

This magnificent achievement has been the result of organisation, much hard work, and an extraordinary capacity for having the right stuff to give 'em. That this is genuinely the case with this enterprising company is vouched for by the tremendous vogue of the Horatio Nicholls' ballads and vocal waltzes. The musical feature of the evening at the dance hall is the Horatio Nicholls waltz. This has been strikingly evidenced in the case of the tremendously popular "Silver Star" and "Blue Bird," both introduced in the north in the summer and now among the most popular titles before the public.

Following on the same successful lines is the delightful "Cuckoo's Call," the latest waltz from the pen of this popular composer, and a number which is being played by practically every orchestra of note in the kingdom. For ballads we do not need to look very far afield, as in "Playthings" and "The Tears of an Irish Mother" we have two ballads with a vogue comparable with any popular hit of the past decade. In the latter number, the Lawrence Wright Music Company are fortunate enough to possess a ballad of enormous topical interest and appeal—an appeal confined neither to one section of the community nor the other, but an appeal to all humanity, irrespective of religion or race. It is this genius for anticipation of the public's need that has placed the Lawrence Wright Music Company among the leading music publishers of the day. There is no question of luck or coincidence in a thing like this—let us give our just meed of praise where it is due, and admit that here is business intelligence brought to a very fine art.

It is not difficult to see, therefore, how this has been a year of ripe success and the fulness of prosperity for the Lawrence Wright Music Co. Never has this popular firm stood so high in public regard as it does at the moment. And why? The answer is found in our dance salons, in the enhanced turnover of music sellers, in the ever increasing demand for Lawrence Wright numbers by our star artists, in the lists of the leading recording companies, in our concert halls, even in our streets, where the blithe whistle of leaden-footed Post Office Mercurys can usually be interpreted as one of Horatio Nicholls' latest. It is a truism that a panto. winner in the making must be popular and known to the public, and what are we to deduce from the fact that the present panto. season is the most successful in the annals of the company? The obvious inference is that here is a firm which have arrived as caterers to the popular musical taste—a firm with whom in the New Year now upon us, public and performer alike will want to do business.

MISS BELLA BIJOU
In "The Handful."

Miss Bella Bijou (daughter of the late Bella and Bijou) scored a decided success at the Kennington Theatre last week, where she appeared in a well-written sketch entitled "The Handful," by Norman Lee. Miss Bijou enacted the part of an impetuous Irish girl, and gave an admirable exposition both of unforced humour and pathos in the character, and well deserved the enthusiastic calls accorded her at the conclusion of the sketch. Miss Bijou was admirably supported by Mr. Gilbert Lonedale in the character of a mercenary physician, and by Miss May Dana as the physician's sister.

Mr. R. Brownlee Hayes, manager for Mr. Walter Howard for the last twelve years, died on the evening of the 29th ult. of acute bronchitis and heart failure. The funeral took place on the 5th inst., at Highgate.

"CINDERELLA" AT THE PAVILION, MILE END.

Pantomime, Produced on Monday, Dec. 19.

Hiawatha	Molly Stoll
The Fairy Queen	Irene Pascova
Dandini	Nell Leslie
Cinderella	Leslie Rivers
Eveline	Amey Saunders
Baroness	Val Luid
The Demon King	Harry Kavan
Prince Charming	Ethel Hill
Baron de Coalblack	James Crombie
Buttons	Douglas Steward
Rex	Billy Bray
Lex	Harry Friend
Pussyfoot (a cat)	George Orchid
A Herald	Doris Le Glen
A Horse	

Messrs. Harry Temple and George Orchid

Pumpkin	Daphne Denton
First Rat	Paul Ralph
Second Rat	Jessie Burnette
First Lizard	Lily Holland
Second Lizard	Marie Fuller
First Monse	Florence Walton
Fairy of the Slipper	Evelyn Shield

This fairy story, so old and yet for ever new to children, is delightfully depicted by Peter's play productions at the popular East-End theatre, the Pavilion, Mile End-road. There is plenty of low comedy provided so mirthfully and well by Molly Stoll, Amey Saunders, Buttons, and the brokers. The well-known legend is strictly adhered to, and two dear little Shetland ponies draw Cinderella's coach to the ball at the Palace. Melody and popular songs of the day find a place wherever possible, and dancing of considerable merit is quite a feature of the show. Pussyfoot, the cat, is capitally represented by George Orchid, and Harry Orchid's troupe of toyland dancers do good service.

The comic wheezes of Billy Bray and Harry Friend as Rea and Lea are highly appreciated by the audience, and vastly enhance the fun of the show. The ballroom scene and the concluding floral ballet are very effective.

Cinders has a dainty exponent in the shape of Lesley Rivers, who is a very pretty and nimble dancer, too, and bears herself proudly when arrayed in her ballroom garb.

Buttons is represented with plenty of spirited drollery by Douglas Steward; the fairy queen of Irene Pascova, a pretty and graceful dancer, is delightful. Hiawatha, one of the Ugly Sisters, is impersonated with irresistible and irrepressible drollery by Molly Stoll, who is well to the fore in all the comic business in the forest glade. At the cinema-de-looks she is head and front of the fun in the ballroom scene, and on every possible occasion excels in humorous sallies. Ethel Hill is graceful and debonair as the Prince Charming, as well as possessing a very good voice. The dance specialities by Irene Pascova and Paul Ralph are most enjoyable.

Among the many successful songs by the artists are "I'm Goin' to that Coal-black Mammy of Mine," "Strictly Confidentially," "I Might Learn to Love Him Later On," "I'm Coming Home Early" and "It's All Over Now," "Alabam," and "The Roast Beef of Old England" "I Never Knew I'd Love Anybody Like I'm Loving You," duet by Prince and Cinders, is pretty; and "Don't Go Down the Mine," by Buttons and Hiawatha, is delightfully droll.

"JOYLAND" AT EDINBURGH.
F. A. Lumley's Carnival.

Mr. F. A. Lumley has for several years now provided a welcome place of amusement in the Waverley Market, Edinburgh. The entertainment, which opened on Monday, Dec. 12, is named this year by the attractive title of "Joyland," the bare interior of the market having been transformed into a bright and glittering palace. The platform programme is sufficiently diversified to suit every variety of taste. Garrard's Circus introduces highly trained ponies and dogs, and a leaping deer, which gives a marvellous exhibition of its powers; acrobatic performances are numerous and exciting; the Yumazettis, Scandinavian combination, give proof of much daring; the Tazeerwoullth Arabs, in their tumbling and pyramidal act, contribute an exhilarating turn; the Fandor Troupe are seen in a clever cycling exhibition, in which nerve and skill are predominant; the Clovelly Girls submit a smart and graceful performance as club jugglers; the Okayama Japanese Troupe perform their splendid act; Togan and Geneva give a sensational exhibition of jazz dancing on the wire, including a surprising somersault on the frail foothold; while the performance of Nina and Jellicoe, sea lions, delight children and adults alike.

The side shows comprise the limbless lady, who draws and writes with her teeth; Prince Zulamkah, and a troupe of native African princesses, in characteristic dances and war songs; Buff. Bill's Circus; Tyrwhitt's Drakes, freak animal and monkey show; Mlle. Desirée, the dancing lady snake charmer, and The Tumbler, in a diverting turn. There are also shooting galleries; Wilmot's galloping horses; a fishing pond; Kamiya's rolettes, and other endless forms of amusement to engage the attention of the audiences after they have exhausted the principal entertainments.

The Edina Military Band, under the direction of Mr. Walter Slade, enlivens the proceedings with excellent music.

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TO ADVERTISERS.—PLEASE NOTE!

URGENT!!

Next week's issue of the "ERA"—the ANNUAL PANTOMIME NUMBER—will be issued on THURSDAY, DECEMBER 29. Copy for Special Announcements in that issue can be received up to

FRIDAY, DECEMBER 23—But

General Advertisers, both in our "Wanted" and other advertising columns, should—on account of this year's Christmas Postal arrangements—endeavour, wherever possible, to

POST ON SATURDAY NEXT

to ensure insertion.

Every effort will be made to insert Advertisements arriving up to

WEDNESDAY MORNING, DECEMBER 28,

and Advertisements will be taken over the counter up till 11.30 a.m. on that date.

BE IN TIME! DON'T DELAY!

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"BECAUSE."—Marks 8½.
Renters British Production. 5-reel Drama.
GENERAL DESCRIPTION.—Interesting romance, suggested by the well-known song of the same title, with some excellent interiors, and well acted.
STORY.—Lady Winifred, daughter of Lord Stockleigh, runs away from school and works at a laundry. She meets and marries Lord Brabazon, but a misunderstanding arises and the young couple part. Winifred, who has become a mother, returns to her father, who has no knowledge of her marriage. Later she meets her husband at a masque ball, everything is explained, and there is a reconciliation.
ACTING.—The actress who portrays Lady Winifred plays with ease and effect, and the other parts are all satisfactorily accounted for.
PHOTOGRAPHY.—Good.

"LOVE, HONOUR AND BEHAVE." Marks 9.
Moss Empires. Mack Sennett Production. Five reels, featuring Ford Sterling, Charles Murray and Marie Prevost.
GENERAL DESCRIPTION.—Slight plot, with much clever knockabout comedy, well produced, and capitally acted throughout. Should prove very popular.
STORY.—Young wife applies for a divorce. The wise judge recounts his adventures (an imaginary story, which are shown on the screen, and are very funny), and is thus instrumental in reconciling the young couple. Much merriment is created by the scene where the police raid the anti-Prohibitionists, and there are many other comic incidents.
ACTING.—Ford Sterling, Charles Murray, and Marie Prevost all do excellent work.
PHOTOGRAPHY.—Very good.

"SHEER BLUFF."—Marks 9.
Granger-Binger Production. Five-Reel Drama. Featuring Henry Victor, Percy Standing, and Maudie Dunham.
GENERAL DESCRIPTION.—A pleasing production, with parental love and hard-business methods fighting for mastery as the leading theme.
STORY.—Jasper Hardacre, a shipping magnate with a heart as hard as the steel of which his ships are constructed, has only one soft trait in his nature—the love of a devoted and affectionate father for his only daughter, Esther. When his girl is sought in marriage by her cousin, Maurice, her father angrily vetoes it, with the result that the young man joins an opposition group of shippers, and by methods of "sheer bluff" contrives not only to put this rival firm in a commanding position, but to make things look black for the father of the girl he loves. The old man scores the last trick, but he soon realises that in doing so he has destroyed his daughter's happiness. A tardy recognition of this fact eventually brings joy to all concerned.
ACTING.—Very good; Maudie Dunham as a charming ingenue, and Percy Standing as the man of iron, being excellent.
PHOTOGRAPHY.—Of the best; many delightful outdoor settings being shown.

"MAN AND THE DOLL."—Marks 9.
Gaumont French Production. Five-reel Drama, featuring Irene Wells.
GENERAL DESCRIPTION.—Beautifully produced and interesting domestic drama of a wife's indiscretions.
STORY.—Maud Forday, a frivolous young wife, indulges in a mild flirtation with a worthless admirer, Fresnaye, at a party at a country house of her blind father-in-law. Whilst Maud and Fresnaye are out in the grounds they are surprised by the appearance of old Mr. Forday, and although they escape without being recognised, some pearls from Maud's necklace are left in the old man's hands. As the necklace was a gift from her husband, Maud tries to get the missing pearls replaced; but the husband subsequently learns of the deceit and also of his wife's indiscretion, and there is every reason to believe she will not be so foolish again.
ACTING.—Miss Irene Wells is a fascinating and pretty Maud Forday, and the other characters are all well played.
PHOTOGRAPHY.—First-class.

"THE LOST CITY."—Marks 9.
Kilner. Six reels, featuring Juanita Hansen and George Cheseburn.
GENERAL DESCRIPTION.—A condensed version of the fine Selig wild animal film serial, originally issued in fifteen 2-reel instalments. Story of many adventures of Stanley Morton, the big game hunter, and the Princess Elyata among savage tribes, and the eventual defeat of the white slave trader Cagga. The realistic jungle pictures, with the lions, tigers, elephants, &c., are a most attractive feature of the production, and the "bovrilised edition" of "The Lost City" should be very popular.

"ONCE UPON A TIME."—Marks 9½.
Renters. Four-reel. Immediate release.
GENERAL DESCRIPTION.—A fairy tale that will greatly appeal to the children and will also equally interest the grown-ups. Excellently played and produced, the witches' kitchen, the banquetting and other scenes being most effective.
STORY.—A witch casts a spell over a boy who ridicules her long nose, and transforms him into a grotesque dwarf. The goose also changes into a beautiful princess. Eventually the spell is broken, and the handsome youth and the princess are united.
ACTING.—The boy, the witch, and the princess are all well played.
PHOTOGRAPHY.—Good.

"UNWILLING HERO."—Marks 9.
Goldwyn. Comedy-Drama. Five reels, featuring Will Rogers.
GENERAL DESCRIPTION.—Adaptation of O. Henry's popular story, "Whistling Dick's Christmas Story." This is an interesting production, well acted and with some pretty country exteriors.
STORY.—Whistling Dick, an honest-at-heart, happy-go-lucky tramp, learns of a plot to rob the father of a girl who has been kind to him. In return, the family offer to make him comfortable and find him work, but Whistling Dick prefers to resume his life on the road.
ACTING.—Will Rogers is responsible for a capital portrayal of the honest but work-shy tramp, and the other parts are well played.
PHOTOGRAPHY.—Excellent.

"THE ISLAND OF HAPPINESS."—Marks 9.
L.I.F.T. (Italian) Production. Five reels. Featuring Diomira Jacobini.
PRODUCTION.—An interesting story of castaways on a desert island, some beautiful exterior scenes being shown.
STORY.—Two young aviators alight on a desert island, and find an old man and a beautiful girl who are castaways. The gir falls in love with one of the young men, and he endeavours to persuade her to fly away in his machine, but is unsuccessful, and he goes without her. When her old companion dies, however, she signals a passing ship, and returning to civilisation, discovers she is a nobleman's daughter, and begins to search for her lover. She finds him, but, realising that he does not recognise her, has him kidnapped and taken back to the island, where, on seeing her in the dress she originally wore, his love returns.
ACTING.—Diomira Jacobini is a talented actress, and receives excellent support from the other members of the company.
PHOTOGRAPHY.—Very good.

"THE MAN FROM LOST RIVER." Marks 9½.
Goldwyn American Production. Six reels, featuring House Peters.
PRODUCTION.—A well-told story of lumber camp life, the scenario written by Katharine Newlin Burt.
STORY.—Barnes, the rough foreman of the lumber camp, feared on account of his strength and autocratic ways, is secretly in love with a little waitress who is married to a man who neglects and eventually deserts her. When he hears that the finding of oil on her land is likely to make his wife rich, however, he comes back, only to flee again when she is stricken with the plague, but not before the fever has got a grip on him, and he eventually dies, leaving his wife to recover and realise the true worth of Barnes.
ACTING.—The rôle of Barnes is admirably filled by House Peters. Marcia, the wife, is acted in a sympathetic manner by Fritzi Brunette, who looks appealing and pretty, and Allan Forrest has exchanged his usual rôle of "hero" for that of a villain, thus showing his versatility.
PHOTOGRAPHY.—Splendid all through. There are some tree-felling scenes that will prove of great interest.

"THE WOMAN IN THE HOUSE." Marks 9½.
International Film Distributing Co. (American) Production. Six reels. Featuring Mildred Harris Chaplin.
GENERAL DESCRIPTION.—This is a production of decided merit, with an interesting human story well told, and admirably acted, and should appeal to any audience.
STORY.—So great is the interest of Dr. Emeson in his profession that he seems to entirely forget that at home he has a beautiful wife and child. While he is at work in the slums fighting an epidemic, his own child is stricken with fever. His wife is unable to find him, and calls in another doctor, who pronounces the child dead. When Doctor Emeson comes home he is met by a distracted wife, who blames him for the death of her child. On examining the baby, however, he discovers it is still living, but that it will be a cripple for life. The wife brings the baby safely through the fever, and the husband realises that all his knowledge is nothing compared to what can be accomplished by love.
ACTING.—Mildred Harris Chaplin plays sympathetically a difficult rôle, and Ramsey Wallace admirably supports her as the doctor-husband.
PHOTOGRAPHY.—First-class.

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£2,000 Specially-built Show, in a splendid main road position, South London; has a splendid, eye-attracting front, which, when lighted up, is seen for a great distance; is surrounded by thousands upon thousands of the essentially Cinema-going class, the sort of people who come regularly two or three times a week; excellently equipped; and shows an average profit of about £15. Clement Blake & Day, THE Cinema Agents, 178, Charing Cross-road.

£10,000 Very well-known Cinema indeed, occuping a unique position right opposite world-famous Stores. Two years ago present proprietors were offered £20,000 for the property, but they would not accept less than £30,000. Lease about 50 years to run, at what is, considering the position of the premises, a low rental. The Show has been in present proprietors' hands since 1913, and during the whole of that time they have been making very large figures. Further and fuller details of this unique proposition will be given to any bona-fide enquirer on personal application to us. Clement Blake & Day, THE Cinema Agents, 178, Charing Cross-road.

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GLEANINGS FROM FILMLAND.

Mary Pickford's Next Production.
In "Through the Back Door," announced by A. C. Berman, of Allied Artists' Corporation, as Mary Pickford's next production, the popular artist returns to an impersonation akin to that seen in "Daddy Long Legs" and "Pollyanna." The story opens at gay Ostend, where little Jeanne Bodamere (played by Mary Pickford) and her pleasure-loving mother are spending a holiday. Mme. Bodamere meets a wealthy New Yorker. A whirlwind courtship ensues, then marriage, and Jeanne is consigned to the care of her nurse. When, years later, war breaks out, the nurse, fearing for the girl's safety, sends her back to her mother in the States.

"The Scarlet Lady."
It is now definitely announced that the title of the racing film, which will be the first of the new Violet Hopson productions, is "The Scarlet Lady." The film is based on an original story, written specially for Miss Hopson by a racing expert, and a well-known author, who at present prefer to remain anonymous. The title rôle is filled by Miss Hopson, who, as "The Scarlet Lady," shocks two maiden aunts, who strongly disapprove of her interest in horses. Miss Hopson is again seen in the saddle in this production.

"The Secret of the Monastery."
"The Secret of the Monastery" is drawing big crowds to Messrs. Hamilton Bros.' Kinnaird Picture House, Dundee, this week, the film being preceded by the prologue, "In a Monastery Garden," featuring Mr. Alfred J. Forbes, the tenor, and Mr. Peter Kane, the bass.

Charlotte Brontë on the Films.
A picture version of Charlotte Brontë's novel "Shirley" has just been completed by Ideal Films. The artists, under the direction of Mr. A. V. Bramble, have been for a month in the Brontë country securing local atmosphere, and were able to make use of Oakwell Hall, the original "Fieldhead" of the book. They also had the benefit of the assistance of the well-known authority on the Brontës, Mr. Jonas Bradley. The cast includes Miss Mabel Terry Lewis, Miss Elizabeth Irving, Miss Carlotta Breese, Mr. Clive Brook, and Mr. Joe Nightingale.

Collections for Children's Christmas Fund.
A collection arranged by Bristol exhibitors amongst patrons of local cinemas, in aid of a fund being raised by the Lord Mayor to provide Christmas dinners for children of the unemployed in the city, realised £132 9s. 10d. In addition, three exhibitors arranged Sunday concerts, and others are asking their patrons to bring toys, which will be distributed amongst the children of the unemployed at Christmas.

Clifton Kinema Reopened.
The Kinema at the Victoria Rooms, Clifton, Bristol, has been reopened by the Clifton Cinema Co., Ltd. The house is under the management of Mr. Jack Wilson, and one of the features of the programme is a local topical, "Bristol Day by Day," a record of current events taken by the company's own operator.

THE HAYMARKET, NORWICH.
Lord Mayor at Re-opening.
The re-opening of the Haymarket Picture House at Norwich, after extensive reconstruction and enlargement, was marked by befitting ceremonial. The presence of the Lord Mayor and the Lady Mayoress, the Sheriff and a large party, gave a civic touch to the occasion. On formally declaring the house open, and wishing every success to the undertaking, the Lord Mayor said he accepted the invitation because he recognised that the art of the cinematograph occupies a very prominent place, if not the most prominent place in the amusements of the citizens, and that the management of picture-houses should be encouraged to maintain a high standard of clean and excellent pictures.
Canon Meyrick, near whose parish church the Haymarket Picture House stands, said he agreed with the directors that our amusements needed uplifting. The Church could not ignore great movements. The possibilities for good or evil were immense. The directors had a terrible responsibility. In face of prejudice, he was glad to be there to ask God's blessing on that picture house.
There was great applause when Mr. D. Benjamin, the managing director, read the following letter he had received from Mary Pickford and Douglas Fairbanks:—"We regret very much that, owing to circumstances which we cannot control, we shall be unable to be present at the re-opening of the Picture House. Had this been at all possible, we should have been only too happy to be with you on this great occasion. Wishing you all success in your new theatre."
The Haymarket is the second oldest picture-house in Norwich, having been opened in 1911. In 1920 a new company was formed, with a nominal capital of £20,000, which was increased later to £50,000, practically the whole of the money being subscribed locally. The enlargement and reconstruction has quadrupled the capacity of the house. It is a handsome building, and the interior, both in decoration and upholstery, is pleasing and comfortable. There is provision for a grill-room on the first floor.
The gross proceeds on the opening day were divided between the three local hospitals. "Romance," featuring Doris Keane, was the principal film in the opening programme, and vocal items were contributed by Miss Margaret Cooper and Mr. Eric Marshall.

DEATH OF MR. FRANK DANBY.
Ill-health compelled Mr. Frank Danby, for a long period a leading comedian with the late George Edwardes's companies, to leave the stage about six years ago, when he took up a Government appointment. It is with regret we announce that Mr. Danby died on Thursday, at the residence of his daughter, Mrs. Abel Buckley, Gilbert-street, W., at the age of fifty-eight. Mr. Danby first came into prominence at the old Gaiety, some thirty years ago, in "Faust Up-to-date," one of Mr. John Hollingshead's productions.
His greatest successes were in "The Country Girl" and as the cabby in "Gentleman Joe," when he played Mr. Arthur Roberts's famous part, not only throughout the provinces, but in America and the Colonies.

RACING TOPICS.

HOLIDAY RACING.

Good Class and Good Sport.
The present issue will cover the festival that symbolises peace and goodwill, but not even the fact of it being Christmas can detract from the pleasure of taking toll from our common enemy the penciller. With the advent of the bigger prizes, and the better-class horses to contest them, we hope to do so to purpose over the next week or two.
Although many better-class horses are waiting for the bigger prizes that come on with the New Year, most of the bigger stables have already given some of their champions a breather in public, or else have learnt quite enough to give them an idea of the general strength of their position. Gore has scored in two good steeplechases with Culprit, and at one time this horse was expected to do big things, and in any case he is good enough to try some of the Findon champions out. Another that has won in fine style for the stable is Sir Huon, and a lot is thought of him. Hastings has exploited Mythical to purpose over hurdles, and Garryvoe has won for the stable over fences. These are both good horses, but better than either of them will be on view from the same quarter before long. F. Hartigan has won with Daydawn, a real good horse that especially favours the Sandown course. He will assuredly win again before long, but all his running points to his being best at three miles, and we do not anticipate his taking any of the bigger prizes beyond this distance.
Poole stands apart. Anything he sends out seems to race, and the stable looks certain to head the list again for number of prizes won, and don't forget that last year they won the Grand National with Shaun Spadah.
Of the hurdlers, Sippet Charlie gave us a taste of his old quality when so easily cutting down Cavalier, Double Up, and others at Kempton, and if, as reported, Trespasser is appreciably his superior, then we may look for some smashing performances from this one later. Meanwhile Sippet Charlie, Halberdier, Front Line and Senhora are good enough to go on with, and one might do worse than follow their fortunes right through.
As for the 'chasers, Southampton, Clashing Arms, and Turkey Buzzard can be relied upon to do good service in the near future. These are all tried and approved good ones.

Hints for Current Races.
Hurst Park promises to provide a good two days' sport. In the Hurst Park Handicap Hurdle Race there are some real clippers, but the penalties gained by Front Line and Senhora should let up the Findon-trained MANRICO, who is reported as very well just now and much expected. Follow him whether he wins or loses here.
The stable may have a field-day, as CHARLES SURFACE is much hoped for to win the Strawberry Hill Hurdle Race, and LOCH ALLEN won at Windsor in such style as to make the Park Amateur Riders' 'Chase look a good thing for him. him.
On Thursday the Christmas Handicap 'Chase is a good thing for SILVER RING—a real good 'chaser that will make light of his 12.7 over this distance.
The Mole Handicap Hurdle Race lies between Sippet Charlie, Manrico, Lukeston, Zarane, and A.A., and the opposition should be keen as all are at their best. SIPPET CHARLIE will be giving a lot of weight to some of the others, but we give him the preference.
At Kempton on Monday the Oatlands Steeplechase is a good thing for Sir J. Buchanan's SOUTHAMPTON, who is going in his best style just now, and is a real smasher at this distance. For the Christmas Hurdle Handicap whichever Mr. Heybourn relies upon of Sippet Charlie or TRESPASSER will be returned the winner.
On Tuesday the Isleworth Steeplechase Handicap gives SOUTHAMPTON another opportunity. If he waits for this, follow him.
At Wolverhampton on Monday the Christmas Handicap Steeplechase is a good thing for CLASHING ARMS, and only in his absence should we fancy Blazing Corn.
On Tuesday the Wolverhampton Handicap Hurdle Race may enable RED ROKY to make amends for his Lingfield defeat last week, and ARTISTRY will want beating for the Stanton Selling Handicap Steeplechase

THE WORLD'S FAIR.
The World's Fair at the Agricultural Hall, Islington, will open on Friday, and the season will last until Feb. 4. This will be the 41st annual fair, which is one of the best known and patronised of the Christmastide entertainments. As usual, the chief features include a circus, a zoo, skating rink, dancing hall, in addition to the many side shows and roundabouts provided by showmen who make the Agricultural Hall their annual rendezvous.

Hal Bert for the Films.
We hear that Hal Bert, who is at the Empire, Croydon, this week, is shortly making his début on the films.

Johnson Clark.
The Sportsman Ventriloquist, Johnson Clark, who, with Hodge, is topping the bill at the Holborn this week, is shortly, we hear, introducing a new concluding item to his act, in the form of a recitation entitled "The Unluckiest Dog on Earth." This promises to be a big hit.

Elsie Carlisle.
At the Victoria Palace on Monday, that charming entertainer who has been doing so well around the Moss tour, and who has been specially engaged to play one of the leading parts in Fred Karno's new production, which opens on the Moss' tour at Nottingham on Jan. 16, will make her first appearance at this house.

*** All communications regarding sporting advertisements in THE ERA must be sent direct to our Sole Agents—
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ENTERTAINMENT FINANCE.

AMERICAN FILM EXPORTS.
Until quite recently pessimism has been steadily growing, but the various difficulties which earlier in the year looked almost insurmountable are now being settled one after the other, and this improving tendency is leading to a growing feeling of optimism which is likely to become more and more pronounced. All these favourable factors would seem to point to a strong probability of some reduction in taxation in the New Year; as I have already stated, there is likely to be a reduction in Income Tax, and also that the Corporation Profits Tax will be abolished, and I also believe that some further relief will be given to the brewing industry.
Easy conditions have continued in the money market during the week, and very low rates have been recorded, whilst the discount market continues rather on the quiet side, with very little business in bills noticeable. The Bank Return this week is uninteresting, with a fractional improvement in the proportion of reserves to liabilities.
The general optimism which is now prevalent has been reflected in the movements of markets during the week; there are further undoubted signs that interest is broadening, and the pronounced strength of the gilt-edged section shows no signs of lessening.

Film Facts.
There may be more to talk about with regard to theatrical business after Christmas, but at present there is a slight falling off in patronage, due to the counter-attraction of the shopping centres, where people are busy choosing seasonable gifts for distribution. However, the picture houses are doing moderately well. Our film palaces are still largely dominated by the American pictures, but home productions are making some headway here and there. Dealing with American firms, the Famous Players-Lasky Corporation, which is the most important film exporting house in America, will, it is stated, show an increase for 1921 amounting to three times that of 1918, and 20 per cent. over that of last year, in foreign sales, despite the general dulness in other Yankee export trade. This company does 40 per cent. of its foreign business with Great Britain, operating through the Famous-Lasky Film Service, Ltd., a minority of which stock is British owned. After the British Isles, the most important markets, in order, are Canada, Australia, Scandinavia, Brazil, and Argentina. The latter has shown a large increase in the past year, which will put them ahead of Brazil. The company has only recently begun operating in France on its own account, through Societe Anonyme Française des Films Paramount. Previous to this year Paramount films were distributed by Gaumont, a French concern. The principle obstacle in France is the exchange, which makes the cost of American pictures abnormally high.
In South America, German producers are making great efforts to recover ground lost during the war, and are said to be granting from six to nine months' terms in some instances. With the close of the year there should be a fair crop of theatrical and picture reports available for criticism, and a number of concerns will be holding their annual meetings in order to comply with statutory requirements.
BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.
QUALITY FILM PLAYS, LTD.—Registered Dec. 6. To carry on the business of film production. Capital, £5,000, in 5,000 ordinary shares of £1 each. Subscribers: M. Caley, 2, Courtfield-gardens, S.W. 5. R. J. G. Rolfe, High-street, Hemel Hempsted, Herts.
NEW THEATRE (COLCHESTER), LTD.—Registered Dec. 7. 18, Head-street, Colchester. To purchase or otherwise acquire buildings suitable for theatrical performances, the exhibition of moving pictures, dramatic or musical entertainments. Capital, £10,000, in 10,000 shares of £1 each. Directors: A. J. Clamp, 23, The Avenue, Colchester (Managing Director and Secretary); G. C. Bensusan-Butt, The Minories, High-street, Colchester; A. Crowther, Bivills Hall, Ardleigh; N. C. Goody, 21, Inglis-road, Colchester; A. J. Lucking, Lackham House, Oxford-road, Colchester; E. H. Turner, A.R.C.O., 4, The Avenue, Colchester; G. C. Ward, 3, Victoria-road, Colchester.
BEERBOHM PRODUCTIONS, LTD.—Registered Dec. 9. To carry on the business of producers of stage plays. 23, Austin Friars, E.C. 2. Capital, £5,000, in 2,500 preference shares of £1 each and 2,500 ordinary shares of £1 each.
BLUE BIRD PRODUCTIONS, LTD.—Registered Dec. 3. 101, Regent-street, W. 1. To carry on the business of producers of theatrical plays. Capital, £2,000, in 2,000 shares of £1 each. Directors: H. Bernhardt, 234, Shaftesbury-avenue, W.C.; Norah Johnston, Broadwater, East Croydon, Surrey.
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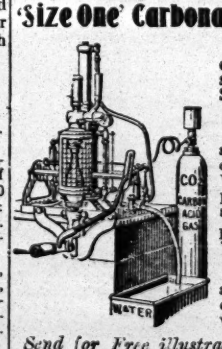

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MOTHER GOOSE (COLLINS).—Dec. 19, Pav., Ayr.
* MOTHER GOOSE (VENTOM SWIFT).—Dec. 19, Emp., Swindon; 26, Palace, Walthamstow.
* MOTHER GOOSE (VENTOM SWIFT).—Surrey Theatre (Resident).
MOTHER GOOSE (WAGNER).—Dec. 26, O.H., Kidderminster.
MY SON.—Dec. 19, Gaiety, Hastings.
* NIGHT OUT, A (T. C. WRAY).—Dec. 26, Royalty, Barrow.
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* WEEK-END, A (No. 2).—Dec. 19, T.R., Pontypool; 26, Exchange, Ashford (3).
WHITE SLAVE'S WEDDING.—Dec. 19, Palace, Watford.
YOUNG PERSON IN PINK.—Dec. 19, Palace, Westcliff.

REVUES.

* BAND-BOX, THE.—Dec. 19, Empire, Burnley.
BARE-BACKS.—Dec. 19, Pal., Northampton; 26, Hippo., Sheffield.
COME ON, STEVE.—Dec. 19, Hip., Lewisham.
CRACKERS.—Dec. 19, Jubilee Hall, Weymouth.
DAY-DREAMS.—Dec. 19, T.R., Smethwick.
DINKIE DARLING.—Dec. 19, Hippo., Wigan.
EASTERN LOVE.—Dec. 19, Queen's, Leeds; 26, T.R., West Stanley.
FANTASY, A.—Dec. 19, Hippo., Chesterfield
* FAR EAST, THE.—Dec. 19, Empire, Ardwick.
FOOTLIGHT FROLICS.—Dec. 19, Hippo., Bolton; 26, Empire, Burnley.
FUTURISTS, THE.—Dec. 19, Hippo., Woolwich.
GAY OSTEND.—Dec. 19, Granville, Walham Green.
GOAL.—Dec. 19, Prince's, Blackburn.
HAVE A REST.—Dec. 19, T.R., Jarrow.
JINGLES.—Dec. 19, Empire, Leeds.
JOY BELLS.—Dec. 19, Hippo., Boscombe; 26, Hippo., Putney.
JUST FANCY.—Dec. 19, Alex., South Shields.
LONDON TO BAGHDAD.—Dec. 19, Empire, Wood Green.
LUCKY LIZA.—Dec. 19, Hip., Mexborough.
MAID OF THE SOUTH.—Dec. 19, Wednesbury.
* ME AND MY GAL.—Dec. 19, Hippo., Leeds.
MR. TOWER OF LONDON.—Dec 19, Kingston; 26, Portsmouth.
* MUMMING BIRDS.—Dec. 19, Hip., Wolverhampton.
NON-STOP.—Dec. 19, Hippo., Eastbourne.
OH, HARRY!—Dec. 19, Elephant and Castle; 26, Emp., Woolwich.
OH, I!—Dec. 19, T.R., St. Helens; 26, Hippo., Stockton
OH, LAUGH!—Dec. 19, Hippo., Derby.
PATCHES.—Dec. 26, Palace, Plymouth.
PINS AND NEEDLES.—Dec. 19, P.O.W., Birmingham.
REEL FUN.—Dec. 19, W.H., Ferndale; 26, T.H., Merthyr.
ROMANY MAID, THE.—Dec. 19, Hip, Bury.
ROSE-PETALS.—Dec. 19, Hippo., Dover.
ROUNDABOUT, THE.—Dec. 19, Palace, Bath
SAFETY FIRST.—Dec. 19, Coliseum, Kettering.
* SCRAP-BOOK, THE.—Dec. 19, Grand, Birmingham.
* SHIP AHOY!—Dec. 19, Emp., Motherwell.
SHORT AND SWEET.—Dec. 19, Hippo., Sheffield.
SPANGLES.—Dec. 19, Emp., Liverpool.
SPARKLETS.—Dec. 19, King's, Dundee.
* SPLINTERS OF 1921.—Dec. 19, Alex., Hull.
STOCKPOT, THE.—Dec. 26, Hippo., Leeds.
SWEET FANNY ADAMS.—Dec. 19, Alexandra, Pontefract; 26, Palace, Bradford.
THERE YOU ARE, THEN.—Dec. 19, Hippo., Ipswich.
TICKLED TO DEATH.—Dec. 19, Grand, Lancaster.
TRIP TO CAIRO.—Dec. 19, Emp., Alexandria.
TRIP TO PARIS.—Dec. 19, Empire, Dewsbury.
WEDDING BELL(E)S.—Dec. 19, Hip., Liverpool.
WHAT A LAD!—Dec. 19, O.H., Burton-on-Trent.
WHAT A LIFE!—Dec. 26, Crown, Eccles.
WHAT A NIGHT!—Dec. 19, Hippo., St. Helens.
WHAT NEXT?—Dec. 19, Empire, West Bromwich.
* WHIRLIGIG, THE (BLUE).—Dec. 19, Pleasure Gardens, Folkestone.
WONDERFUL NIGHTS.—Dec. 19, New T.R., Worcester.
ZIG-ZAG.—Dec. 19, Hippo., Nottingham.

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SIR JOHNSTON FORBES-ROBERTSON AT WATFORD.

At the Palace Theatre, Watford, on the 10th inst., Sir Johnston Forbes-Robertson gave his recital, "The Romance and Reality of Shakespeare's Plays," under the auspices of the Watford Public Library Students' Association. Mr. W. W. Bickerton, as chairman, extended a cordial welcome to the distinguished actor.

Sir Johnston, who was accorded a most enthusiastic reception, said that in his opinion the four greatest tragedies of Shakespeare were "King Lear," "Othello," "Hamlet," and "Macbeth," and perhaps they were the better known of all his works. It was notable that one of the most popular characters in "Hamlet" had nothing to do with the story. Shakespeare made both Hamlet and Macbeth poets—the former by circumstances, and the latter by the love of his wife—and both possessed the same temperaments.

The lecturer dealt in highly interesting style with the various plays, and illustrated many of his points by quotations from them. Buckingham's farewell speech when he fell from his high estate owing to the machinations of Wolseley ("Henry VIII.") and the scene from "Macbeth" after the murder of Duncan, gave the distinguished actor his greatest opportunities of displaying his wonderful dramatic powers. Other recitals which were greatly enjoyed were those from "King Lear" and "Othello," the latter being particularly impressive.

NEW REPERTORY SOCIETY.

The Temple-Whyte Repertory Society is the name of a new organisation, which gave its first London show at the Bijou Theatre, on Saturday, the 10th inst. In a prospectus the society is described as a co-operative concern, formed with the idea of giving each member an opportunity of displaying individual talent to the utmost advantage. If this be their intent, it is a pity that the first play on Saturday afforded such slight acting opportunities. "The Whirlwind," a one-act play, by Sylvia Whyte and Florence Tempie, was all about a bogus company promoter, naively described on the programme as a specious rogue, who thrust his attentions on both ladies of the piece, and was unmasked at the end by "Whirlwind," the slangy heroine. Mr. Sydney E. Wickenden could, perhaps, hardly be blamed for playing the villain after the manner of trans-"The Cassil's Engagement," which followed, afforded the company more scope, and the broad method employed by those pontine melodrama. St. John Hankin's who enacted the comedy character-parts secured plenty of laughter. Credit in this connection must be paid to Miss Catherine Tressider as Lady Remenham, Miss Francesca Burton as Mrs. Herries and Miss Isabel Hood, as the highly coloured Mrs. Borridge. The quiet natural style of Miss Grace Hawes as Lady Marchmont made it all the more regrettable that she was not fully acquainted with her words, whilst Miss Hilda Sinclair played Mrs. Cassilis quite sympathetically. The plays were produced by Miss Sylvia Whyte, who with Miss Florence Temple shares the position of directrice of the society.

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Sparrow, W. Shaw, Mrs.
Spurr, Clifford, Mr.
Stedman, Mr. W. P.
Stern, Mr. Sam
St. Ives, Miss Ivy
Sturart & Burns
Sunderland, Mr. Scott
Sutton, Pte. S. H.
Swifts, 5, The
Sydney, Mr. T. E.
Taylor, Mr. Granville
Taylor, Mr. Tom H.
Tempest, Miss Marie
Terry, Miss Neilson P.
The Grand Opera Singers
Thomas, Miss Beatrice
Thompson, Miss Nora
Tuck, Mr. Anthony
Turnbull, Lieut.
Van Allen, Miss Helen
Vandyke, Miss Doris
Vane, Mr. Charles
Vaughan, Mr. Wilfred
Walcott, Mr. A.
Waite, Mr. Edward
Warrell, Mr. Lechmere
Watson, Miss Mamie
William, Mdme. Sara
William, Mr. G.
Wilson, Mr. Joseph
Woodville, Mr. Frank
Yates, Miss Gretchen
York, Mr. Augustus

"ADVENT" AT THE OLD VIC.

There was yet another interesting innovation at the "Old Vic.," when the management, in place of the traditional Nativity play, presented on the 12th inst., "Advent," an allegory by August Strindberg. It shows how the over-righteous man, though keeping the letter of the law, may break it in spirit in every respect if only the conscience be sufficiently deadened. After death punishment follows inevitably, though a ray of hope comes at the end of the play when the 'Lagman," the most complaisant and egotistical of sinners, admits the weight of his sins.

The character of the Other One, or the Devil, is interestingly conceived, and he was strikingly played by Mr. Austin Trevor. As the Lagman, a thoroughly mean and detestably virtuous sinner, Mr Rupert Harvey gave a brilliant piece of acting. Miss Gladys Dale made a creditable attempt as the Lagman's wife, and that anything creditable can be made of such a woman as Strindberg here conceived is a compliment. Amalie, the daughter, a supine, backboneless creature, was played as well as the part allowed by Miss Jane Bacon, as was the small part of Adolf, the son-in-law, by Mr. John Garside.

INTERLUDE PLAYERS.

To make a success of Dickens on the stage is a difficult task, but Mr. Clive Currie, with his new adaptation of "Nicholas Nickleby," and the Interlude Players by their performance of it, went far towards overcoming that difficulty at the King's Hall, Covent Garden, last Sunday week. The adaptation is in seven tableaux and is called "Smike." This part was played by Miss Muriel Minty, who is capable of handling pathos in a sincere and unstagy manner. A sound performance was that of Mr. J. Smith-Wright as Ralph Nickleby, and the Nicholas Nickleby of Mr. Cecil Trouncer too was excellent. Mr. Jack Raine did well as the picturesque Mantilini. The Matilda Price of Miss Madge Compton was altogether delightful. Miss Rosalie Notrelle as Mrs. Nickleby, Miss Emmie Arthur Williams as Kate Nickleby, and Miss Ella Daincourt as Fanny Squeers were all completely satisfactory. The Squeers was a somewhat distant relation of the Squeers of Dickens, but was clearly the work of an experienced player. The finest bit of acting of the evening came, appropriately enough, from the director of the Interlude Players, Mr. Clive Currie. His Newman Noggs was pathetic, comic, eccentric, and dramatic.

During one of the intervals Miss Peggy O'Neil made a delightfully informal little speech about the aims and objects of the Interlude Players.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Letty Lind—Wednesday, Dec. 21.
Claire Romaine—Wednesday, Dec. 21.
Billy Caryll—Friday, Dec. 23.
Fred Lewis—Friday, Dec. 23.
Bertha Graham—Saturday, Dec. 24.
Grace George—Sunday, Dec. 25.
Langhorne Burton—Sunday, Dec. 25.
Adele Levey—Monday, Dec. 26.
Madeline Lucette Riley—Monday, Dec. 26.
Horace Stanley—Tuesday, Dec. 27.

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At the Digs last week, I had a glimpse into the future from my window!
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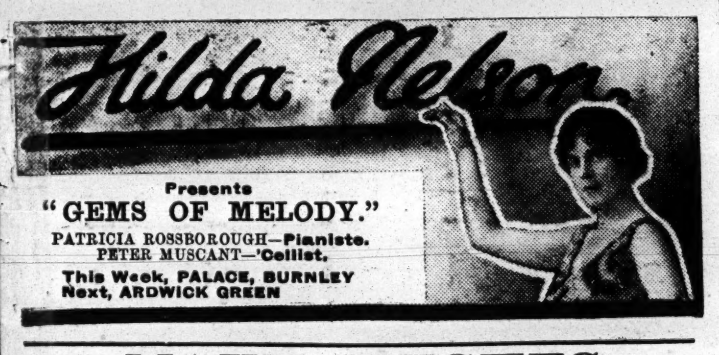
Starring in "Oh! Laugh."

Hallo, Ernest! Thanks for the Freedom of the City. Went to the races at Derby on Monday and noted a horse called Old Times—quite a pleasing name—it won, too! A happy omen? Don't forget the Golf Outfit Stew. I want to win that money back before Micky spends his share—you know what these Scotties are!
Merry Xmas to all, and Jersey Bill.



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Claude Anderson, Edna Maude, Ten Loonies, Albert Whelan, Herbert La Martine, Harry Stiles, Bioscope.

WOOD GREEN EMPIRE.

Rehearsal at 12 noon for:—
Dorothy Colston, Tom Clare, Bichette, Wells and Eclair Twins, Linga Singh, Haydee's Marionettes, Bioscope. (Matinees Monday, Tuesday, Wednesday and Saturday).

SHEPHERD'S BUSH EMP.

Rehearsal at 12 noon for:—
Hengler Brothers, Syd Moorhouse, Edythe Hyland, Finlay Dunn, Lune and Shaw, 3 Jees, Bernhart and Young, Bio.

THE CHISWICK EMPIRE.

Rehearsal at 12 noon for:—
Susie Marney, Gilbert and French, The Jovers, Permane Brothers, Fayre Four, Blaney and Richardson, Gladys Ashton, Bioscope. (Matinees Monday, Tuesday, Wednesday and Saturday).

CHATHAM EMPIRE.

Rehearsal at 2 p.m. for:—
Company as booked.
(Matinees, Monday, Tuesday, Wednesday and Saturday.)

BRISTOL HIPPODROME.

Rehearsal at 12.30 p.m. for:—
Company as booked.
(Matinees, Monday, Tuesday.)

BEDMINSTER HIPPO.

Pictures and Varieties.

THE LEICESTER PALACE.

Rehearsal at 12 noon for:—
Jack Stocks, Christopher and Columbus, Fortunello and Cirillino, Paule and Anthony, Chris. Richards, Haywood and Hay, Bioscope.
(Matinees, Monday and Tuesday.)

MANCHESTER HIPPO.

Rehearsal at 10 a.m. for:—
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(Matinees, Monday, Tuesday, Wednesday, Thursday.)

ARDWICK GREEN EMPIRE.

Rehearsal at 12.30 p.m. for:—
Masu and Yuri, Manuel Vega, Hilda Nelson, 5 Petleys, The Gothams, Bioscope

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NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

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GENERAL ADMINISTRATIVE OFFICES—

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Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Dec. 26th, 1921

LONDON PAVILION.
C. B. Cochran's Production
"Fun of the Fayre."

OXFORD.
C. B. Cochran's Production
"Babes in the Wood."

METROPOLITAN.
Rehearsal at 12.15.
Alexander Productions present
"Too Many Crooks."
Blaney and Farrar. Auntie and Cyclists.
Louis J. Seymour. Norman White.
Arthur Pond. Mabel Costello.
Silvio Sidell. The Mountfords.

CHELSEA PALACE.
Rehearsal at 12.
G. Wayne presents
"Puss in Boots."

EUSTON.
Rehearsal at 12.
T. E. Dunville. Blaney and Farrar.
The Caron Troupe.
Charlie Poley and Partner.
Laurance Glen. Helen Frederic and Co.
Elsie Denham. Syd Sydney.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Ventom Swift's
"Mother Goose."

SOUTH LONDON.
Rehearsal at 12.
Alexander Productions present
Ethel Warwick and Heaton Grey & Co. in
"The Woman Intervenes."
Hayman and Franklin. The Four Amracs.
M. C. Bert presents "The Keystones."
Fred Keeton. Charles and Billy Hartley.
Mart and Pep. Bohemian Trio.

EAST HAM.
Rehearsal at 12.
G. Wayne presents
"Little Bo-Peep."

TOTTENHAM.
Rehearsal at 12.
Dick Ray presents
"Aladdin."

BRIXTON EMPRESS.
Rehearsal at 12.
Noni and Horace. Ray Kay presents
Betty Bush and Frank Melvin.
Carlotta Mossetti.
Wright, Conelly and Mac. Ernest Shand
Scott Argyle. The Regoes.
Bi-Bo-Bi.

WATFORD PALACE.
Rehearsal at 1.
George Campbell presents
"Red Riding Hood."

These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
P.A., Gosford Lodge, Fulham. Vac. Jan. 2, 9, 26. Hippo., Rotherhithe.

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Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
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SONGS & SINGERS IN SCOTLAND'S PANTOMIMES

Down the Trail to Home.
I'd love to fall asleep and wake up in my Mammy's arms.
Margie.
I'll forget you.
Crooning.
Ain't we got Fun.
I'm mighty lucky 'cos I come from Kentucky.
Going Home.
Ta-Ta.
Angels Rebecca.
The Best Little World.
I Sailed Away from Bantry Bay.
She Loved a Sailor.
Venetian Moon.
Carissima Amazon.
Your Eyes have Told Me So.
When a Peach in Georgia.
Stand up and Sing for your Father.
McGee, Malone, McGinty and McGirk.
Down Yonder.
Byelo Crinoline.
Linger a Little Longer.

Dorothy Ward.
Shaun Glenville.
Wee Georgie Wood.
Ethel Casteldini.
Royal Naval Quartette.
Jack Edge.
Dorothy Meade.
Doree Hanbury.
Nellie Grennan.
Nancie Grennan.
Peel & Curtis.
Agnes Croxton.
Rex London.
June Mills.
Gabrielle Ray.
Royal Merry Four.
Imperial Male Quartette

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